TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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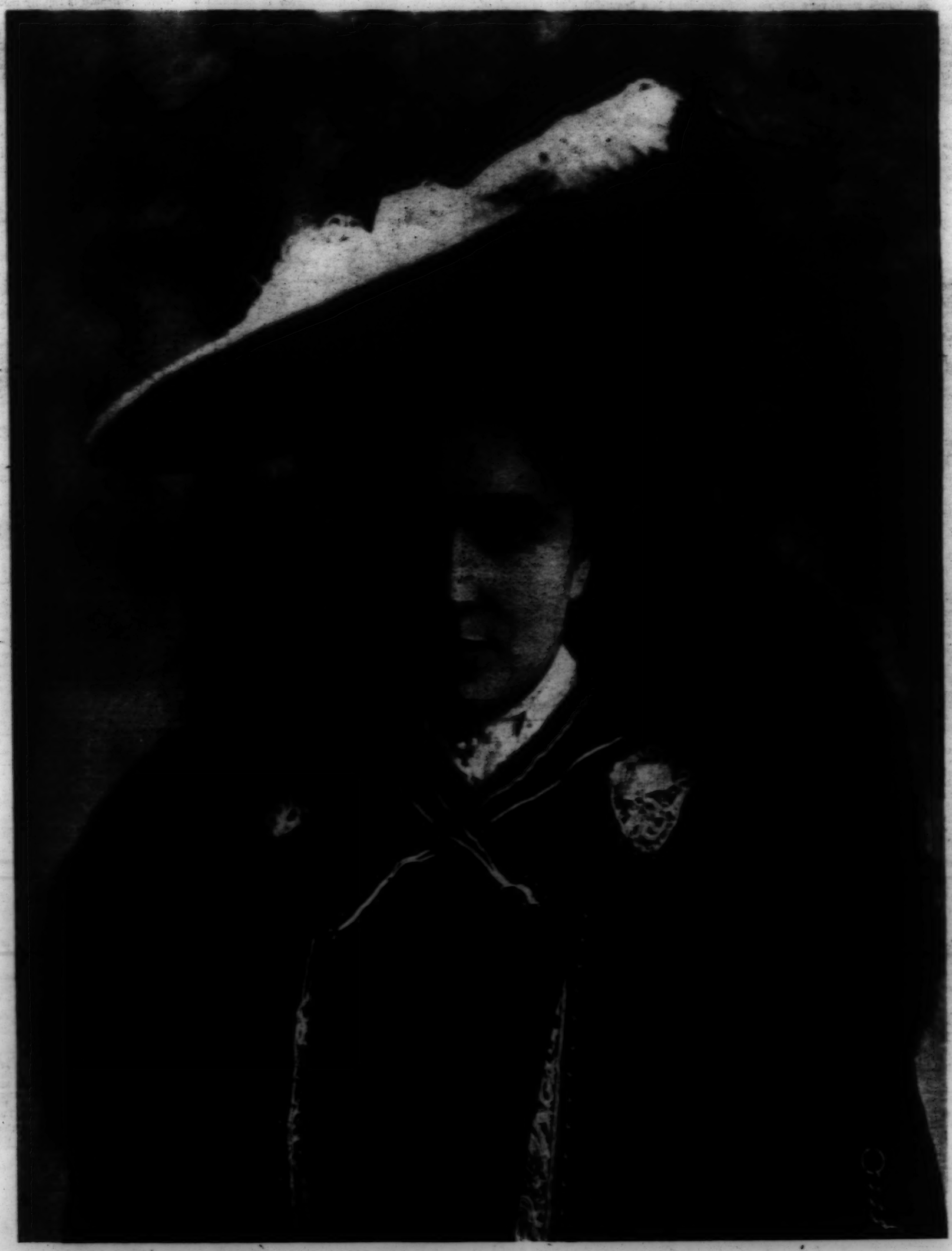

Photo by Davis McIntosh, N. Y.

BLANCHE BATES.

It was dusk in The Garden of the Gods. At the window the augustly honorable ticket seller told me that there wasn't a seat in the house.

I had come through a veritable garden of speculators on Forty-second Street, and not knowing anything about the rule which makes seats purchased on the sidewalk useless at the door of The Garden of the Gods, I turned back to haggle with them.

Then one of them plucked me by the sleeve. He had slanting eyes and was chewing gum. I shall always remember that face. It was like a demon mask from Vantine's.

"Don't run away, lady," he said caressingly; "here's a seat for the price marked on the ticket."

And so it proved. I bought a two-dollar seat from an augustly honorable speculator for two dollars! It was a quarter after two by the clock.

I broke my bones to him and passed into the theatre.

Really these speculators were very simple and Japanese. Why not put them in kimonas, turn a red light on Forty-second Street and burn incense to purify the Shanleyfied atmosphere of the neighborhood?

At times during the action of the piece I could distinctly get the odor of broiled lobster and celery through the incense. It was disturbingly discordant. Much!

The augustly honorable usher took me by the finger tips and led me down the aisle through the dense darkness. Red lanterns were waving somewhere high up in the dusky gloom and the usual matinee purr was going on. In the dark it seemed as though it might be a cat show.

I trampled over a few people, for one cannot see in the dark, and heard them muttering rudely. The audience evidently was not Japanese.

I had gone with the intention of being entirely Japanese during the afternoon, and if a fat man walked on me I was prepared to smile and say, "Pray, don't mention it, sir."

Really it is the only test of true politeness—to smile when one is stepped on in cars and at theatres. Only worms turn in such cases.

When a conductor jabs you in the back and says "fayin!" in your shell-like ear, just look over your shoulder at him and say, "Delighted, I'm sure;" or, "The pleasure is mine," or something of the sort, and you'll have the pleasure of seeing him grow purple in the face.

But not to ramble, the atmosphere of the Belasco Theatre is so thoroughly Eastern as to staging that if the play could have been done without the American voices and the English accents it would be adorable.

It would be our place of worship, where we could sit and sniff the incense and forget the lobster. But the voices call us back to Broadway.

All through the wonderful succession of stage pictures there are annoying little lapses of this sort that mar it, and it is so nearly perfect that it makes one stamp into one's opera bag.

We miss the untheatric yet intensely dramatic atmosphere of the Japanese people, and for some reason or other even the make-up is slighted by Mr. Walcot, who looks like a rugged Western miner, and Haines, who is magnificent but not Japanese.

Perhaps the most careful rendition in the piece as to pose, which is never lost for an instant, is that of Kato, the fisherman, who in coloring, face and movement suggests one of the carved yellow ivories from the land of fans.

He is only on the stage for a short while, but the subtle effect he accomplishes proves that even bereft of his beautiful background he would still be Japanese.

Otherwise the stage setting and the fine light effects of the play overbalance it, and one can't help thinking how wonderful it would be if it could be done without words—but with music perhaps, and if the poses could have been kept up more perfectly.

For in the cave scene at the ruined shrine the Japanese atmosphere vanishes completely. These soldiers could belong to any nation.

They read their lines excellently, but they fail to even keep up the Japanese pose, and as you can't have the interior of a cave look like a Japanese curio shop, they cease to be gentlemen of Japan, although they say they are several times.

But Blanche Bates has some admirably Japanese moments, and so has George Arliss, although they lapse awfully now and then and become tea-shoppy and upper Broadwayish.

At once we can see what a wonderful performance would be that of a Japanese tragedy or romance not only staged, but acted. Certainly it would take the closest study of the country and its people, and once this was acquired what a fascinating performance it would be to witness!

For the gesture, pose, speech, smile and manner of the Jap is more distinctive than that of any other nation, and certainly the reading of lines in literature pertaining to the nation would call for certain peculiar inflections and intonations that would make such stage literature different, we may feel sure, from a Wilson Barrett production.

Those who remember the famous D'Oyly Carte company that came over from London to sing The Mikado for the first time in New York cannot fail to recollect the performances of the Pooh Bah, the Emperor, the Nanki Pooh, the Yum Yum.

They spoke and sang in English, and it was a burlesque opera, yet in some way they had mastered the Japanese atmosphere and injected it into their roles.

The staging of the Belasco play is so wonderful that it makes one long for the rest of it. As it is it is a bit of a mix up, with Sakkuri uttering a Pinero epigram now and then—a keen jar to any one that the scenery has put in a Japanese state of mind.

If this grim and terrible person had to have his joke, why not give him a Japanese joke? Yo-San says: "It is better to lie a little than to suffer—much!"

This is exquisitely Japanese as to morality and expression, and delightful in its rendition to English. And as Japanese literature fairly abounds in the quaintest possible humor, it would have been a delightful opportunity for some of that dramatic adaptation for which our playwrights have become justly famed.

When some one remarks that Yo-San wishes to love the man she is to marry, Sakkuri says: "I never heard of anything so progressive in my life!"

This is funny—much. But something with the Japanese idea would be much funnier and more artistic.

And the river of eel-like souls and the Uncle Tom's Cabin ending on the mountain peak destroy the charm that the scenery and the lights and the stage setting cast about you.

These two scenes, beautiful in their way, are, after all, an old idea, and they might be run in after any number of the spectacular pieces that we have seen of late.

The bamboo forest with the peach-blow sun—or was it a moon—but what does it matter?—is the real ending for the play—fireworky and solemn and artistic and odd.

The other two scenes, with Mr. Haines, the huskiest spirit that ever walked on air, posed on the peak and Miss Bates gliding up to him—makes one laugh, and when you laugh at an ending intended to be impressive—why, let us have a few joss sticks and the augustly honorable gongs instead.

Spirit land is a beautiful place to think of, and the mysterious changes of the soul, in life and in death, are exquisite in plays when shadowed as dimly as Gillette manages to do in the close of Sherlock Holmes; but when you build a canvas mountain and put a hundred and fifty pound man on the uttermost point with a calcium on him, it's stagy—and worse than that, it is old!

Blanch Bates' performance is as dainty and delightful as her Cigarette was boy-like and daring. And her little moments of lying and her philosophizing as to "this honor" which she does not understand are charming.

She has caught the peculiar, doll-like pathos of the Jap woman with only half-awakened soul and self, and her conception of Yo-San is as surprisingly sweet and delicate as was her Madame Butterfly.

And some one had said quite loudly that Miss Bates was no longer Miss Bates, but was imitating Mrs. Carter. There isn't even a trace of the robust characterization and matured feelings of the older actress in this flowerlike Yo-San, with her body held admirably limp, her tones wistful and childish through all her love, her rage, her grief and her play.

If a Japanese woman can be so well played, then a Japanese man should not be so very difficult. We have had Indians on the stage that in gutteral voice, terrible brow and nose, silence, dignity and majesty were positively wonderful.

Of course we are more accustomed to Indians, thanks to Colonel Cody and the literature of the past; but a little thing like that shouldn't phase a good actor.

A Japanese hero or villain well acted would, to my mind, be far more interesting than any number of terraced Hamlets or tented Cæsars. It would be so very difficult though!

Japanese armor looks stunning on the wall of a dining-room or a hall, but when it gets on a man he looks like a self-feeding parlor stove, and all that is needed is the little row of red windows to make one feel like drawing up a chair and forgetting the coal famine.

These were troublous days when warriors went about in chain waistcoats and sheet iron flare coats. This is just what would make a gentleman of Japan a hard part to tackle outside of comic opera.

But the audiences go wild over that last scene in a Turkish bath swimming pool, followed by the gliding approach to the mountain.

On all sides you hear deep drawn "Do you see them swimming? The second one—yes! Oh, isn't it splendid!" And as the clouds roll away the remarks become such that one buries one's face in one's augustly honorable muff.

THE MATINEE GIRL.

Scene from Act 4, The Lily and the Prince, Mildred Holland as Angela and Edwin G Caldwell as Silvio.

THREE NEW PLAYHOUSES.

Present indications seem to indicate that in the near future the number of haunts of the New York theatregoer will be increased by three, and that these new playhouses will be opened by next Fall. The first of these will be erected at Forty-ninth Street and Seventh Avenue by the Shubert Brothers for Charles B. Dillingham. It is announced, and will be named the Comedy Theatre. The building has been designed by McElfatrick and Son and the plans include many innovations in theatrical architecture both in the auditorium and on the stage. The exterior of the house will be an exact reproduction of the Comedy Theatre at Bordeaux, France, and it will have a seating capacity of 1,100. It is expected that it will be opened by an American star in an American play.

Thomas W. Miner, the son of the late H. C. Miner, will build the second at Third Avenue and the 128th Street Plaza. The same architects have also designed this theatre, which is intended for burlesque attractions similar to those of Mr. Miner's other houses.

The third theatre will be built on West Thirty-fifth Street, near the Garrick, it is said, and there George W. Wilson will endeavor to establish a home for minstrelsy. It has been stated that an order for a large cathedral organ for this house has already been placed.

MILDRED HOLLAND.

Carina Jordan's romantic drama, The Lily and the Prince, is the strongest drawing vehicle that Mildred Holland has had since she became a star. Business everywhere, it is reported, has been phenomenal, and wherever the play has been presented return engagements are solicited. The picture appearing in this week's Mirror represents Angela (Mildred Holland) and Silvio d'Orsini (Edwin G. Caldwell) in Act IV. Negotiations are now under way to bring Miss Holland on Broadway before the end of the present season.

ADA REHAN IN A NEW PLAY.

After a long absence from the stage, Ada Rehan, it is announced, will soon reappear in a new play, written for her by Haddon Chambers and called A Comedy of Manners. The author is at work on the piece, giving it a final polish and revision, and next week it will be in the hands of Miss Rehan's managers, who will immediately put it into rehearsal. The play will be seen at the Criterion immediately following Miss Marlowe's run in The Cavalier, that will terminate in February.

FOR CHARITY.

A special performance of La Fille du Regiment and I Pagliacci was given on Thursday evening at the Metropolitan Opera House, the operas being rendered by virtually the same cast that sang them the previous week. The performance was a benefit for the building fund of the French Hospital, and that worthy charity must have received a large sum, for the house was crowded to the doors, many prominent society folk being in the audience.

A CORELLI PLAY.

Marie Corelli's latest book, "Temporal Power," will be dramatized by Stanislaus Stange and the production of the piece, it is said, will take place about Oct. 15. F. C. Whitney, who has bought the rights, has signed Arthur Forrest to originate the leading male role.

REFLECTIONS

Ezra Kendall will dramatize Eugene Field's Little Boy Blue for Arthur Dunn, who expects to star in the piece next season.

The title of The Standard Article has been changed to A Daughter's Devotion.

Gerard S. Foster and Jessie Jordan were divorced on Jan. 12 by the Supreme Court of California.

The twenty-odd employes of the Montgomery Theatre at Montgomery, Ala., sat down to a dinner on Jan. 7 as the guests of Samuel and A. B. Hirschey, co-managers of the theatre.

C. W. Brightfield, doorkeeper of the Criterion Theatre, recently found a $2,500 blanket of diamonds lying on the floor. It was restored to the owner and the finder was rewarded.

Mrs. Charles Russell Rose will leave The Sixth Sermon of Geraldine at the end of its Philadelphia engagement.

Owing to washouts on the railroads, the Sandy Bottom and the Down by the Sea companies recently made a forced exchange of dates, the former playing at Seattle, the latter at Portland, Ore.

Guy Errull joined the A Thoroughbred Tramp company at Springfield, Mass., last week, replacing Ruth Gale, who closed with the company on account of illness.

The engagement of The Eternal City at the Victoria Theatre will end on Feb. 14. On the following Monday Blanche Walsh will be seen in Tolstoi's Resurrection.

John T. Dwyer, Joseph Nairn, Lily Lyons, and Sherrin Campbell have left the cast of The Cowboy and the Lady.

The new Broadway Theatre at Albert Lea, Minn., was last Monday night dedicated by Blanche Walsh with The Daughter of Hamilcar. Governor Van Sant attended the performance.

Archie K. Christie and Georgie Lee closed with Human Hearts (Western) on Jan. 6 at Wahpeton, N. D.

Rachelle Renard is rapidly recovering from her recent severe illness.

The cast of The Frisky Mrs. Johnson will contain, besides Miss Bingham and Wilton Lackaye, W. L. Abingdon, Ernest Lawford, Richard Lambert, George Probert, T. Owen Baxter, Charles H. Wentz, Alfred Fisher, William Moore, Minnie Dupree, Madge Carr Cook, Alison Skipworth, and Lillian Wright.

The comedy Pretty Peggy will in the Spring be produced at the Shaftesbury Theatre, London.

It is stated from Paris that Henri Bataille, who dramatized Tolstoi's "Resurrection," has been commissioned by a New York firm to write a drama dealing with phases of French history.

Baby Josephine Kercher, who has been playing juvenile parts with a Southern opera company, was on Jan. 12 fatally burned in a fire at Chattanooga, Tenn., and died two days later.

Donald Robertson's version of The Scarlet Letter opened Jan. 14 over the Eastern circuit under the management of Loyd Melgrave.

A very entertaining song recital was given by Madame Alexander-Marius at Mendelssohn Hall on the afternoon of Jan. 12.

The opening performance of Mr. Blue Beard will be given at the Knickerbocker Theatre on Jan. 21.

It has been decided to prolong the engagement of E. H. Sothern at the Garden Theatre, thus delaying until October the production of Stephen Phillips' poetic drama, Ulysses. During the latter part of his engagement Mr. Sothern will play If I Were King.

Dan Collyer has resigned from the King Dodo Opera company. After the performance Jan. 10 at Fort Wayne, Ind., he returned to New York.

The next matinee of the Stanhope-Wheatcroft Dramatic School will be given at the Madison Square Theatre on Tuesday, Feb. 3.

The actors who are to support Mary Shaw in Ghosts, to be given at the Princess Theatre on Jan. 26, will be from the Fawcett Stock company at Baltimore. The cast will include Frederick Lewis, Maurice Wilkinson, Charles A. Gay, and Virginia Kline.

Lola Rogers has resigned from the Campbell Stratton company.

Marie Parey, leading woman of the Grace Hayward company, while playing at Jacksonville, Ill., recently became temporarily incapacitated for duty owing to a nervous collapse.

Billy Baxter, of The Minister's Son company, is under medical treatment at Erie, Pa., owing to a recent accident.

Additions and alterations are constantly being made in Ade's The Sultan of Sulu, at Wallack's.

Mrs. George W. Murdock has been granted an absolute divorce from her husband.

Charles Frohman has purchased the English and colonial rights to The Billionaire.

While in Hazelton, Pa., sixteen members of the Lovers' Lane company enjoyed a sleigh ride and a feast at a country inn.

E. D. Price, who is rapidly recovering from the effects of a recent operation, is soon to sever his connection with William A. Brady and will go to San Francisco to manage the theatrical ventures of Frederick Belasco. Samuel Thall, who has been Mr. Belasco's associate, has withdrawn from the firm and will return to the East.

Lillian Allen, of Philadelphia, leading woman in A Mother's Heart, was severely cut by flying glass in a recent train wreck near Watt, Pa.

Suffering with a broken knee cap, Ada Palmer Walker, of the Lulu Glaser Opera company, is lying at the New York Hospital.

The hundredth performance of The Silver Slipper was marked last night (Monday) by the distribution to the patrons at the Broadway Theatre of a souvenir slipper of silver.

Truly Shattuck has been engaged to sing at the Elks' benefit, which will soon be given at the New York Theatre. She will also appear in the concert to be given by Ted D. Marks on Feb. 2.

Martin Harvey will produce in London next season a four-act romantic play by Lloyd Osborne and Austin Strong.

Robert Richards and Louise Joseph, both members of The Gay Lord Quex company, were married at Yazoo City, Miss., on Jan. 7.

It is reported that Peggy Edwardes, who last appeared in New York in The Defender, was married quietly early in December to John Wynne, a non-professional.

A reception was given last Thursday by Legrand Howland, the composer. It was the first of several to be given during the Winter and was for Blanche Bates, Mr. and Mrs. George Arliss, Mr. and Mrs. Alfred Brunning, Amelia Summerville, Mr. and Mrs. William Furst, Adelaide Prince, Ada Lewis, and Emma Thursby.

Mr. Frederick Kerr, who is the leading support of Mrs. Patrick Campbell, was engaged by her for the period of fourteen weeks. Mr Kerr came direct from London to fulfill the engagement. His contract with Mrs. Campbell will expire on Feb. 21, when Mr. Kerr will return to New York, probably remaining in America to appear in the forthcoming production of Haddon Chambers' play.

Harry F. Curtis, who has been lying ill at Des Moines, Iowa, has rejoined the Gideon Minstrel company at Hannibal, Mo.

Owing to the rigid enforcement of the Sunday laws the Sunday evening concerts at the West End Theatre have been canceled.

On Tuesday and Thursday of last week Walter Damrosch gave two of his entertaining lecture-recitals. The subject treated at the first was Tristan and Isolde, at the second Parsifal.

IN OTHER CITIES.

SAN FRANCISCO.

New Years week here was a very lively one, all the playhouses doing large crowds at all performances, and on the week drew to a close every theatre was jammed to suffocation.

At the Alcazar Charley's Aunt ended its second week 4 to a fine audience. The co. throughout increased the favorable impression they made the first week, and as the performance progressed the fun, instead of lagging, went with more zip and go than did the initial ones. Conceding it a distinctive success in the bill in which Effie Ormsby still bears the leading role.

Wm. Gillette's Secret Service came the week Dec. 22-4 at the Fischer Republic to large and favorably pleased audiences. The play went with unlimited go, and the bright little co. made good in every sense of the word. Naturally, the honors fell to Harry Corson Clarke, who played the part of Lieutenin Daly, the Confederate spy, with every custom and every line that fell to his part. Maxwell Hayes played the role of John Marvin in a very dashing manner, and Gertrude De Long acquitted everyone by his extremely clever interpretation of General Billybuster. Julia Walcott made a hit out of the part of Miss Smith, a lady in waiting, and proved herself a very clever character impersonator. Claudia Rogers had little to do as Rose Walton, but she wore a number of magnificent gowns that fairly set the fashion parties of the audiences wild with envy. Harry Corson Clarke is the stage director. Others in the cast were Helen MacGregor, Ada Revil, Margaret Dale Owen, Virginia Brissac, James Keane, William Hahn, and George Bancroft. Our Regiment 2-10.

The holiday spectacle, Jack and the Beanstalk, still holds the boards and fills the box-office with joy at the Tivoli. It is one of the best things in its line that has been seen here in years, and is entirely worthy of the extensive it has received. Next production will be The Wizard.

David Warfield closed his two weeks' engagement at the Columbia 4. S. R. O. was the rule. It was a tremendous success in every particular. Frank Daniels in Miss Simplicity will open 5 for two weeks.

Mandy Dandy Up to Date closed 4 at the Central. The Wife of Life 5-10.

The Grover closed its successful run 4 at Fischer's. Financially and vocally it was by far the most pretentious offering that has been seen at this theatre, but it gave very little opportunity for the four comedians, Dill, Kelly, Stoddard, and Hermann. It was, however, a most meritorious and praiseworthy attraction. Barbara Villeroy 5.

Nance O'Neil played her banner week, beginning Dec. 29, at the Grand in Leah in The Jewess, the nine performances netting $8,321. S. R. O. every night, and the standees relegated to under the stage, where they were heard but not seen. Her enactment of the same part was very powerful, the famous curse scene bringing out thunders of applause. Her support included Rhea Allen, Blanche Stoddard, Hal de Forrest, E. J. Ratcliffe, C. A. Millward (specially engaged), Fred J. Butler, H. D. Byers, Gilbert Gardner, and Charles Stewart. Oliver Twist 5-10.

Harry Beresford, with an all round good co., at the California, and played to good business Dec. 26-4. He is a clever young actor and made a hit in the role of Spencer Niles. His associates were Alfred Hamilton, C. G. Edwards, Arthur Jarrett, Roy Leonard, Francis Wood, H. F. Creighton, Nellie Lindroth, Eugenie Dumm, Marie Bishop, and Annie Leonard. Mr. Beresford stated in an interview the other day that he wanted a new play, so here is a chance for aspiring playwrights to send along their manuscripts. Yes indeed.

FRED M. GILMORE.

SPRINGFIELD, MASS.

Bob and Barlow in Zig-Zag Alley, who apparently thought that because no one else was using T's they would take them all, was the attraction at Court Square 29 for two performances. The wheel riding is still the best part of their performance and the rest leads up to it in a boisterous manner. There was good singing and some rough comedy that was effective. Dan Daly in The New Clown drew a large house 14 and it proved the best thing Daly has had for years. The scenes in the circus tent and greenroom were really funny. Louis Harrison was capital as the circus proprietor, but Merri Osborne had hardly opportunity enough to show her talents. Tom Brown, the Holyoke whistler, has a minor part, but when he whistles has the center of the stage. The support was adequate to the slight demand upon it. Under Southern Skies 17. Bertha Galland in Notre Dame 19. Boston Symphony Orchestra 20. James K. Hackett in The Crisis 21. Weedon Grossmith in The Night of the Party 22. The Show Girl 23-24. The Liberty Belles 27. Virginia Harned in Iris 28. E. S. Willard 29-31.

The New Gilmore presented At Cripple Creek 12-14 to good business. Baby Vivian, a child of unusual precocious in her acting, was easily the favorite in the cast, though the co. was above the ordinary. Joseph Grass, Thomas Atherton, and Jean Patrique were guilty of good work. Why Women Sin did a smashing business the last half of the week and will have to play a return engagement. There had been considerable advertising not on the bills. In the first place the advance manager was called before the City Marshal to explain what kind of a play it was that had a title like that, and it got into the papers, of course. Then a local clergyman in his Sunday discourse mentioned the posters and title as an insult to women, and called on fathers and husbands to rise up and protest. This, too, got into the papers, and when the co. came every one wanted to go and find out about it, and all couldn't get seats. It is certain that the wages of sin in this case were very satisfactory to the treasurer. City Marshal Stebbins occupied a box at the first performance, as he had stated that if the performance was otherwise than had been represented to him he should close it, and this announcement was an added attraction. His verdict was that the melodrama was innocuous. Why Women Sin is indeed a crudely constructed affair. The men all carry revolvers and some of the women knives, as is the custom in fashionable society in melodrama, and these flash intermittently from the raising of the curtain to the close. The co. handle the impossibilities ably. Cliff C. Storch, well known here, playing the villain, Agnes Bruce the erring wife, Frank Holland the careless husband, and Katherine Angus the villaine. Alma Thorne is the precocious child, without which no melodrama dares to show its face this season. A Mountain Outlaw 19-21. The Blind Girl 22-24.

The Grand Opera House had three days of The Power of the Cross 12-14. Nell Florence as the villain, Alice Irving as the heroine, and Laura Lorraine as an orphan girl were notable. There was a sensation in the last act of the play Tuesday evening that wasn't intended by the author. An officer, played by Walter Johnson, is supposed to shoot the villain as he is about to stab the heroine. Something in the blank cartridge, however, got loose and hit the hero, played by Garden Gaden, in the shoulder, so while the villain dropped unhurt, the hero cried out "I'm shot!" and the curtain was rung down amid confusion. The wound was slight and Gaden appeared at the next performance, but he now keeps an eagle eye on the gun. The Bean Hill Bastile Polly co. occupied the house 15-17 and pleased the burlesque patrons with an entertaining performance. The Baby Trust and The Slippery Life Insurance Co. were the burlesques, and the olio included Rice and Elmer in the comedy hay act, Nolan and White, Barry and Hughes, Gracey and Burnett, Wheeler and Holland, and Katharine Rowe Palmer. Innocent Beauties Burlesquers 19-21. Jesse James 22-24.

The Nelson Theatre had another vaudeville bill week 12 with a pleading scarcity of those stale acts that have been seen here time and time again. Worth the price alone were Burton and Brooks, the Frasers, and Mlle. Adelle. Burton and Brooks, who could always make good without the use of a "bum" hat, if roll of newspapers or an American flag, have a sketch, A Quiet Evening at the Club, that sparkles with bright rapid fire repartee, and they know how to handle it effectively. The Fraser Trio, who appear as Scottish dancers, are so lightfooted and graceful that it is refreshing to watch them, and Mlle. Adelle has a comedy and wire walking act that has novelty, and makes a hit. The Oriental dancing of Abbas Ben Omar and Lalla Torquia was rather too sultry for a great moral showman to put on here in Springfield. Other acts were Dawson and Booth, Dawley and Pontelle, the Turners, and the Tancana, comedy instrumentalists, who acted very selfishly, for they were tickled to death with their act, while nobody else had a chance. George Monroe in The Deacon of Mrs. Dooley 19-24.

EDWIN DWIGHT.

SEATTLE.

Robert Downing opened the week at the Grand Opera House Dec. 29 and, with fair support, played The Gladiator to fair business until 31. The star still retained the popularity he had achieved here as Nero, the gladiator, upon former visits. Minnie Downing was the most capable of the supporting co. The scenery and costumes used were adequate. The Bostonians were welcomed 1-2 by a series of the largest and most fashionable audiences that have turned out at the Grand this season, and gave three performances of Robin Hood and two of Maid Marian to capacity. Barnabee, McDonald, Frothingham, and Josephine Bartlett, the old favorites, received individual ovations while Grace Van Studdiford, Allen Hudson, Olive Cell, Ida Mosey, W. C. Weedon, and Campbell Donald plead exceptionally well. The chorus, scenery and costumes proved worthy of the usual Bostonian standard. The Princess Chic, one of the most popular companies of last season here, played an engagement 4-7 to large audiences. The co. showed gains from that of a year ago, even those of the principals having improved. Vera Michelena created very pleasurable impressions as the Princess Chic. Joseph C. Miron made a hit as one of the corresponding soldiers of fortune and was ably assisted by Forrest Huff as the other. Albert Hosmer was very good as the steward to the Duke, his eccentric dancing being a pleasing feature. Walter Lawrence as the Duke, formerly one of the soldiers of fortune; Lyman Wheeler as Fraasole, and Miss Floyd as Rosalie, all of last year's cast, even excelled their former efforts. Addie Rasmussen as Lorraine may be mentioned very favorably for her singing. The Stanford University Glee and Mandolin Clubs, of Palo Alto, Cal., gave an entertainment that afforded genuine pleasure to a large audience 4. Harry Bancroft 11-12. A Devil's Auction 13-14. Captain Swift 15-17. David Warfield 18-20. Tyranny of Tears 21-24.

Florence Roberts concluded a very successful two weeks' engagement at the Seattle 30-3. Sapho and The Unwritten Law, Mrs. Hatch, Jerome, were repeated, and Magda was played for the first time in Seattle by Miss Roberts. As Magda the star made a most favorable impression and was much fervor at the hands of large audiences. William Yerance was excellent as Schwartze. Llewellyn was found fault as Dr. Von Keller. Bertha Blanchard was very prettily cast as Maria. Lesley Hendersen and Julian McVickar as the pastor and Lieutenant Max, respectively, scored. Elmer Booth and Gertrude Westbrook deserve mention. The engagement of Fort's Ruf Boy 4-6 was unfortunate, coming as it did directly after the very successful engagement of Florence Roberts of the week before. The S. R. O. house was present 4, but many left before the performance was over. During the last act the gallery became unfavorably demonstrative and the performance was discontinued. Two more performances were given 5, 6. Nothing further is announced at this house for the immediate future. Manager Howe is now in California.

Pickings from Puck did a large week's business at the Third Avenue 29-3 and was very well received by the patrons of this house. Willard Simms proved a very capable comedian, with methods quite often original than not. Ortherine Shepard and Egan Ball gave very capable support and sang and danced themselves into much favor.

A sudden touch of warmer weather than normal for this season of the year caused a sudden "chinook" that melted much of the snow upon the mountains. This rushing down the numerous rivers flowing into the Sound resulted in the overflow of their banks, so that the surrounding country, wherever it was low, was much flooded. Traffic between Seattle and Portland was interrupted for two or three days. The Sandy Bottom and The Telephone Girl cos. were here in Seattle 4, when they should have been in Portland and Tacoma, Ore., respectively. Down by the Sea, that was to open at the Third Avenue here the afternoon of 4, was unable to leave Portland, the consequence was that The Sandy Bottom and The Telephone Girl cos. gave a double bill for two performances at the Third Avenue 4, while Down by the Sea gave two performances at Portland. The latter co. did not arrive in this city until 6, but the balance of the week was played to good business and the co. gave satisfaction. A Gambler's Daughter 11-17. Ward's Minstrels 18-24.

Owing to their inability to cancel much of their time in the Middle West the Bostonians will give over their intended Australian tour, that had been contemplated, for the present.

It is said that Manager John Cort, of the Grand Opera House, will be associated with John P. Slocum, manager of The Princess Chic co., in starring Vera Michelena, now leading woman of The Princess Chic co., in a new opera next season.

RODNEY D. WHITE.

MILWAUKEE.

Only a Shop Girl, with Lottie Williams at the head of the cast, played a very large house at the Bijou 11. The play is full of interest, and contains a lot of comedy that took well. Lottie Williams was the central figure, and played the soubrette lead with vim and spirit. Excellent work was done by Theodore Lotzell, Anne Etheridge, Master George Cooper, George F. Magley, William Walcott, Robert W. Gaffney, and Orson M. Dunn. The stage effects were equal to the requirements, a few good specialties were introduced and an attractive chorus added to the general success. The Fatal Wedding 18-24.

The Smart Set, a clever co. of colored entertainers, presented a musical extravaganza, entitled Southern Enchantment, at the Alhambra 11 before a large audience, and scored a big success. The co. is headed by Ernest Hogan, and is the best organization of its kind ever seen here. The production is quite lavish, the dialogue clever and humorous, and the music, by Ernest Hogan, is extremely pretty and was admirably rendered by the principals and an excellent chorus. Mr. Hogan scored a decided hit, and was recalled many times. Others deserving mention are Billy McClain, H. Jackson Norris, Russell Brandow, Marguerite Jordon, Pauline Freeman, and Jerry Mills. Reilly and Wood's Comedians 18-24.

The Thanhouser co. played The Power of the Press at the Academy 12 before a large audience. The melodrama was well staged, and good portrayals were given by Edgar Baume, J. Francis Kirke, Lon Baker, Albert Brown, Reginald Parry, James Kyrle MacCurdy, R. C. Chamberlin, Sidney Pilson, Edith Evelyn, Adeline Roth, Blanche Crosier, Grace May Lamkin, and Lauretta Allen. In the Palace of the King 19-24.

The local lodge of Elks gave their annual entertainment at the Davidson Theatre 12, 13 before crowded houses, and the performance was up to the high standard set on previous occasions. Table D'Hote, a musical potpourri in two acts, was the title of the farce, and it proved an interesting and clever entertainment. Especially good numbers were given by Charlotte Parry Smith, the Elks' Quartette, and Benjamin Howard. Others who won favor and applause were Hal Coleman, Frederick W. Schubert, William F. Schad, Lola Estelle Beckers, W. H. Dietz, Paul Stern, William E. Kenney, John F. Donovan, Albert J. Grandman, Georgie Hibbard, Joseph Walsh, John Hurley, Joe Goldberg, and the ladies of the Sherwood School of Music. Raymond Hubbell, as composer and musical director, is entitled to praise, and a pretty stage setting, representing Milwaukee from the lake front, aroused admiration.

Fedora was given at the Pabst 11 as a benefit performance for Meta Illing-Merzbach, and a large audience displayed marked enthusiasm over the production, which reflected the highest credit upon the Wachsner Stock co. and the beneficiary, who essayed the title-role. Henri Steimann and Herr Meyer-Eigen's portrayals were among the best in the admirable cast. Cornelius Vos will be given 14, and a special performance of King Lear 16 for the benefit of the Teachers' Seminary.

Jaroslav Kocian played before a fair audience at the Pabst 13, and the talented violinist received a most cordial welcome.

Maresqui will direct a special orchestra at the Pabst 19, his appearance here being brought about mainly through the efforts of Signor Trentanove, the famous Italian sculptor, who is visiting Milwaukee.

An amateur dramatic club, called the Lorka, will perform The Late Mr. Castello at the Davidson 14, under the direction of Prof. H. B. Aldrich.

Emmet Corrigan gave a masterly performance of Mathias in The Bells at the Davidson last week, supported by the Players' Stock co. Mr. Corrigan closed with the co. 11.

Robert Edeson will appear at the Davidson 15-17 in Soldiers of Fortune. CLAUDE L. N. NORRIE.

DETROIT.

We naturally expected something out of the ordinary with such a combination as Richard Harding Davis and Henry Miller, and we have it in The Taming of Helen, offering at Detroit Opera House 12-17. It shows this popular actor in a new phase and a most complimentary one, too; in fact Mr. Miller could find no role to suit him better than that of Phillip Carroll, and it gives him ample opportunity for displaying his talents as a comedian of the light kind. The construction of the play is faulty in places, but the excellent work of Mr. Miller more than makes up for what little deficiencies there are. Jessie Milward is very prominent among the auxiliaries, in her part as an ambitious young actress. Her talents are many, and she takes advantage of them. She is earnest and sincere in her work and exhibits plenty of vim. In the last act she appears as one of the opposite sex and presents a pretty, trim figure. Grace Elliston has a rather unimportant allotment as the one to whom the young playwright devotes his life and love. Her elocution is a little faulty, but this can be overcome, and she has signs of ability that with more experience will make itself felt. Cranley Douglas was clever as the young Englishman, as was Percy Lyndall in the Marquis of Woodcote. Drina De Wolfe presents a beautiful picture, and this is mainly what is required of her in the role of Mrs. Brian. John Flood was very able as Charles Wimpole. The following may be singled out as more than passing good: H. Lovatt-Fraser as Duke of Deptford, Fred P. Perrin as Matthews, J. C. Cartyle as Sergeant Simpson, Francis Sedgwick as Dodger, Morian Bruce as Upsher, Harry Judd as Nathans, Herbert McKenzie as Sir Charles Welby, Lawrence Reed as Finch Lee, Bertram Allen as the French Ambassador, Lionel Hogarth as the butler, Emily Dodd as Lady Gower, Martha Waldron as Miss Trevellyan, Myrtle Talley as Margot Fraser, and Sophia Daniels as Miss Rosmead. Charles Hawtrey in A Message from Mars is next booking here.

Janice Meredith, presented for the first time here at popular prices, in the attraction at the Lyceum Theatre, opening a week's engagement the 11th. It is the type of a play that suits immensely the many patrons of this cozy playhouse, being full of life and action, and from so widely read a novel, is drawing audiences that tax the capacity of the house. The present production is managed by William Bonelli and Rose Stahl, the latter taking the title part. The circumstances are very realistic and view important events in our Revolutionary War, being highly interesting in consequence. William Bonelli manages with commendable skill the part of Charles Fowler; he is quiet in his method and gifted with a splendid physique, that fits the young soldier admirably. Rose Stahl is fairly successful as Janice, but is hardly suited to the part, being too quiet and reserved in temperament, and while her serious moments could not have been done better, there are not many of them in Janice's make up. The character of Tabitha was prettily played by Inez Plummer. Quaint, awkward, Ida Hamilton will be a welcome visitor next week at this theatre.

The Whitney presents an old favorite current week 11-17 in M'Ilus, the popular melodrama, that has hosts of friends in this city, who would not miss seeing it for a good deal. Nellie McHenry essays to the entire satisfaction of all the whimsical, impulsive M'Ilus. Charles Drake as Bummer Smith, and M. E. Heisey as Yoke Hill, were good. Frank Dayton, as the schoolmaster, was decidedly weak. Others in the co. were Howard Sidney, C. W. Young, Walter Fletcher, Thomas Murray, W. F. Diehn, Maude Grafton, Grace Young. The Bandit King is the next booking here.

A. FRANCIS.

NEWARK.

The slipping and eager air had a noticeable effect on attendance at the various houses, yet the result may be put down as fair average business.

A cordial welcome greeted The Bold Soger Boy, with Andrew Mack in the role of Gerald Athair, at the Newark 12-17. Mr. Mack's tuneful numbers won even more enthusiastic approval than his acting, but this is by no means saying that his acting was not clever and convincing. Capable support is given by Frances Ring as Helen Fitzgerald, Maggie Fielding as Mrs. O'Hooligan, Hugh Cameron as Captain Thorndyke, Eddie Moran as Swing III, and Myron Calley as Gustavus Van Nahm. The other members of the co. were not found wanting. The scenery and staging were commendable. The Rogers Brothers in Harvard 19-24.

Lost in New York drew audiences of fairly average numbers to Nancy's 12-17. The play appealed to popular taste, and provided taut drama features and scenes that gladdened the hearts of the upper circles—in the gallery. Max von Mitzel's impersonation of Hackmatack George was as neat a piece of character work as he has yet done. Maud Ellen Hall frequently surprises her admirers by her versatility. She gave good evidence of it in the part of Jenny Wilson. In the part of Caroline Peabody, Ethel Fisher gave a clean-cut picture of a vicious fiend without at all overacting. As a tramp Taylor Holmes did excellent character work. Harry Hammill could have injected a little more manliness into even so unbelievable a part as that of Arthur Wilson. Van Dyke Brooke made a vigorous Horatio Chester. Grace Goodall acceptably acted the part of Mrs. Wilson. Tommy Shearer as Martin Purcell was, as usual, amusing. The other members of the co. lent able assistance. The long and tiresome waits between the acts ought to be shortened, and could at least be made less tedious by introducing the specialties at those times rather than during the acts. Sapho 19-24.

The Empire staged A Hot Old Time 12-17, and if the audiences were not large, they were thoroughly well pleased. Eddie Weston as Larry Mooney and Edward Collins as Jack Treadwell, identical in make-up, caused uproarious laughter at every appearance. The entire co. gave capable aid in adding to the hilarity and received material assistance from the well drilled and comely chorus. The scenery and settings were a good background. Robert Emmet 19-24.

Her Marriage Vow was the attraction 12-17 at the Columbia and it drew audiences of good proportions. The acting of the co. was meritorious, especially good work being done by Thomas A. Irwin as Ned Heaton, Louis Probaff as Bill Walters, W. A. Whitecar as John Carleton, George H. Nichols as Larry Leary, and Henry Buckler as Daffy Dan. Wilhelmina Francis was satisfying as Kate Walters, while Elizabeth Rathbun as Hester Norton and May McKay as Almira Walters were quite acceptable. The scenery and stage settings, especially those designed for the more striking situations, were good. The Heart of Chicago 19-24.

The license fee for places of amusement has been raised from $1 per day to $200 per year, payable in advance. These fees go to the Firemen's Pension Fund, the trustees of which are said to have advocated the advance. Assistant License Inspector Joseph Crawford was deputized to notify the several managers on Saturday night last. 10.

C. L. NELSON.

ST. PAUL.

Jacob Litt's elaborate production, The Barbarian, drew large and well pleased audiences at the Metropolitan Opera House 8-10. The play has a number of exciting features and was cleverly acted. The race scene was managed with decided cleverness and was a realistic and effective feature of the performance. J. H. Gilmour carried the role of the father, Robert Gordon, with commendable dignity and good taste. Charles F. Gotthold played the role of Donald Gordon admirably. Jessie Izett was graceful and pleasing as Alice Gordon. Fanchon Campbell was an attractive Helen Gordon. Excellent work was offered by Theodore Marston as Jack Brumbaugh, W. L. Hart as Sir Ralph Gordon, Kingsley Benedict as Joe Clayton, George C. Staley as Diedrich, George Wright as Reddy, John Jennings as James Hyde, Henry Travers as Taylor Granville. Annie Mack Barleigh was very good as Maggie. Bessie Burt was a winsome little Florence. Primrose and Dockstader's Minstrels was the attraction 11-14. The co. is well balanced and a number of its members were good vocalists. It was a typical minstrel show. Despite the extreme cold weather a large audience heartily enjoyed the performance opening night. The first part was a pleasing feature. The vocal offerings were exceptionally good, in which Stanley H. Ford, James R. Bradley, and Manuel Romaine won favor. Eddie Leonard, in his coon songs made a hit. George Primrose still dances with his old-time grace and ease. Lew Dockstader was as funny as ever and kept the audience convulsed in his travesty and his singing of "You Could Hardly Notice It at All." Neill O'Brien scored a hit. The Foley Brothers won favor in their clog dancing. The Howard Brothers are excellent banjoists. Ollie Young and brother do some clever tricks in loop rolling. Adelaide Thurston in At Cozy Corners 15-17. Daniel Sully in The Old Mill Stream 18-21. Charles B. Hanford in Taming of the Shrew 22-24.

The Royal Lilliputians proved a drawing attraction at the Grand Opera House 11-17. The midgets presented their new musical comedy, In Posterland, a mixture of jokes, songs and character bits. A pleasing entertainment that was heartily enjoyed by the large audience present at first performance. A shapely and tuneful ballet was a feature. Major Doyle, the principal comedian, scored a hit in his rendition of "I'm Unlucky." James R. Rosen, a St. Paul boy, and Louis Mackal were distinctly good in tramp parts and won marked favor. Inez Lewis, a pretty and clever little elf, was the central figure. Her singing and dancing being a feature. She won favor with the audience at once. Annie Nelson, Martha Weiss, Major Criqui, Howard Knowles, Charles Saunders, and Al. Rice were entertaining in their roles. Elaborate scenery figured in every act. In the last act Fairyland was shown beautifully. The Heart of Maryland 18-24. Sun Toy 25-30.

The Kilties, dressed in the picturesque costume of Gordon Highlanders, under the leadership of William F. Robinson, entertained two large and appreciative audiences at the People's Church 13, Sergeant Ferguson, the bagpiper, Harry Howe, J. Custes Lockhart, Eugene Lockhart, the reel dancers, and the Kilties' choir of thirteen voices distinguished themselves and won rounds of applause.

GEORGE H. COLGRAVE.

PROVIDENCE.

Pretty Peggy, with Grace George as the star, was the Providence Opera House offering 12-14, and the performances drew fair houses. Miss George, though little known here, won the admiration of those who saw her portrayal of Peg Woffington. She was well supported by Francis Carlisle, as David Garrick, and Annie Ward Tiffany, as Mrs. Woffington. The remainder of the co. were very good. The production was handsomely staged.

Dan Daly opened 15 for the balance of the week in The New Clown. Advance sale good. Virginia Harned in Iris 19-24.

An elaborate presentation of Uncle Tom's Cabin, by Al. W. Martin's co. at the Empire 12-17, drew large houses. The old play was exceedingly well mounted and the presenting co. was strong and capable. Frank Lee as Uncle Tom, Florence Ockerman as Topsy, George W. Parks as Lawyer Marks, and Baby Henrietta as Eva, were the favorites. On evening 16 there was a buck and wing dancing contest for a gold watch, in which the members of the co. danced against all comers. Hearts of Oak 19-24.

George W. Monroe in The Doings of Mrs. Dooley drew good houses at the Imperial 12-17. Mr. Monroe succeeded admirably in keeping his audiences in good humor and was supported by a co. of clever entertainers, among them being Anna Kenwick, Raymond Finley, Lottie Burke, John Donahue, James Lee, Bessie Burr, and Mattie Nichols. Our New Minister 19-24.

The Road to Ruin was sufficiently melodramatic to please large houses at the Park 12-17. The best work in the play was by Grace Wolvin as Wanda Wheeler, Thomas N. Heffron as Frank Kennedy, and Harry D. Mills as Louie Cohen. The stage effects were good. Over Niagara Falls 19-24.

The engagement of E. S. Willard at the Providence Opera House 8-10 was the most notable this city has seen for years. The talented actor played to very large houses all the week, and at several performances

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the orchestra was on the stage. The matinee 10 was the largest Manager Wendelschaefer ever had. After the performance, evening of 10, contrary to his usual custom, Mr. Willard made a little speech in which he expressed himself as highly pleased by the reception the city had accorded him.

Colonel Wendelschaefer, of the Providence, will have personal supervision of the Colosseum the equine performer, and Bobby Waltham will ride under his management. Charles H. Basny, press representative of the Providence, will represent the Colonel's interest when the star rides upon other tracks, and will have general management of the outside business.

Manager Lowenberg, of Keith's, has just returned from a trip to New York, Philadelphia, and the West, and brings with him a number of contracts closed by some of the best stock actors and actresses in the country. Mr. Lowenberg states that this season's Albee Stock co. will surpass its two predecessors, and that Providence theatregoers may look forward to a very enjoyable winter and summer.

Changes in the direction of strengthening the list of plays considered by Manager Sully to be already the strongest bookings yet made for the Empire Theatre, have recently been made, and several of the plays of which previous announcement has been made, will not be seen at this house this season.

HOWARD C. RIPLEY.

JERSEY CITY.

Quincy Adams Sawyer was offered at the Academy of Music 13-17 to packed houses. The production is excellent in every respect, and gave the best of satisfaction. A whiff of new mown hay pervades the entire surroundings, both before and back of curtain. The staging is careful, and scenery and properties and costuming are excellent. Charles Dickson, as Quincy Adams Sawyer, is at once natural. His delineation of the blind girl was equally good. Miss Hadley as the blind girl was capital. Miss Kelly was very good as Pettingill, and Louis Reinhardt as the village postmaster was capable. Carlton Gibbs, as the lover, was at home in the part. Charles Dow Clark as Hiram was typical, and Burton Adams as the Deacon was excellent. E. H. Sothern, as Abner, was funny, and was capitally helped by Hallie Connolly as the Irish cook, who interpreted bits of humor and carried genuine laughter. Helen Dodson, as Mrs. Putnam, the vindictive aunt, is one of the strongest members of the cast. Marian Chapman as Lively, Gertrude Howe as Mandy, Ann Hathway as Hulily, and Gertrude Angarde as Samantha were good, the latter being especially funny. A good quartette renders fine vocal selections. Allen Pinchon in Mrs. Jack 19-24. Nell Burgess in The County Fair 26-31.

The Little Church Around the Corner opened at the Bijou Theatre 12-17 to very good business. While there is a lack of originality, yet the play is interesting. Marian Russell, the authoress, has framed her play with artistic elaboration. She has drawn her characters broadly, and while the climaxes are improbable, they are so cleverly worked up that their effectiveness is not impaired. The play is well staged and the co. is a good one. Ruth Darling, as the leading woman, is competent. Her conception of emotion are capital. Clarence Heritage is a typical villain, and made the part so revolting that his every appearance brought forth hisses from a sympathetic audience. George D. Baker, as the weak husband, was good. Thomas Meegan, as the Irishman, was very funny, and he was ably assisted by Kathleen Kirwin as Nora. Lewis Haines, as Jimmy, a typical New York boy, was excellent. William Lamarr was dignified as the Judge. Lillian Dix, as Mrs. Le Estrange, was capital. Edith Fabbri, as the little child, was bright, and thoroughly familiar with her part. At Cripple Creek 19-24. Sag-Harbor Alley 26-31.

Caught With the Goods will be presented at Washington, D. C., 19 by John C. Rice, and Thomas A. Wise and co. for the first time. It will be cast, if successful, in place of Are You a Mason.

Edward Mann, of this city, will make his first appearance here in many years at the Bijou Theatre 19-24, being a member of At Cripple Creek co.

Forrest A. Heath, a city official, has written a musical comedy, called Sleepy King, in which, it is said, Walter Jones is to star.

Manager John B. Holmes is arranging to put in a strong stock co. at the Bijou for a season of six weeks, commencing latter part of April.

A number of local ministers have attended the Bijou 13-17, and indorse The Little Church Around the Corner.

Harry B. Nelmes, assistant treasurer of the Bijou, celebrated his twenty-fourth birthday 8.

Basil Millspaugh and Frank Hunter, of this city, are members of The Sultan of Sulu co.

WALTER C. SMITH.

BUFFALO.

Nathan Hale was the attraction at the Teck 12-17, and was well presented by Howard Kyle and a competent co. Mr. Kyle is well suited to the part of the unfortunate Nathan, and the lighter scenes with Allen were well acted, as well as the pathos of the last act. Florence Smyth, as Alice Adams, is a winsome and pretty actress and made many friends. Josephine Victor was a charming Angelica Knowlton, and her comedy work created considerable amusement. The staging was adequate. Hay Farm 19-24.

Annie Russell opened for a week's engagement at the Star 12 before a good audience, in her new comedy, Mice and Men. This is Miss Russell's second visit to Buffalo this season, and in her new role of Peggy Miss Russell is charming, as usual, in her own way. The role gives the star the best opportunities she has yet had, and it is needless to say she does full justice to it. Orrin Johnson, as Captain George Lovell, has a dashing role that he plays in a manly fashion. Next to the star the best piece of acting was done by John Mason, as Mark Embury. Mr. Mason, as usual, was the polished gentleman, never for a moment becoming stagy or unreal. His scene in the garden before the final curtain was a gem. Mrs. Gilbert had a role well suited to her in that of Mrs. Deborah. Others in the cast were John Glendenning, Frank Goldsmith, Charles W. Butler, and Mrs. Glendenning. The Wild Rose 19-21. Vera Kendall 22-24.

That good old pastoral drama, Hearts of Oak, was the bill at the Lyceum 12-17, and was well attended. While the co. was not above the average, yet a pretty good presentation of the well-known favorite was given. James Herne was a manly and pleasing Terry Dennison. J. C. Clark was good as Owen Garroway. The Chrystal of Grace Estelle Clarke was well done, as was the Little Chrystal of Baby Evans. Edward Wonn was strong as Darrell. Others in the cast were W. J. Gross, William Nash, Elsie Ryan, and Emily MacPherson. Across the Pacific 19-24.

The Night Before Christmas had its first presentation here at the Academy 12-17, and was well patronized. The play is quite interesting and is mounted exceedingly well. Elmer Grandin, as Judge Phillips, sustained his reputation for good work. Especially clever children are the Three Cliftons, who have a very taking specialty. The Grace Church Quartette sang harmoniously and were recalled numerous times. Taken as a whole, The Night Before Christmas is one of the best attractions that has appeared at the Academy this season. Human Hearts 19-24.

Starr L. Pixley, who was in advance of The Convict's Daughter playing here last week, resigned from that organization and accepted position as advance for Walter Perkins in Jerome.

The Hearts of Oak co. playing at the Lyceum this week did not reach Buffalo in time to open before Tuesday on account of snow storms.

JOSEPH O'CONNOR.

TOLEDO.

At the Valentine the simple story of The Bonnie Brier Bush pleased good houses 8, 10. Next to Mr. Stoddart, the Posty of Reuben Fax stands out most prominent. Two former members of the Empire Stock co., Messrs. Phillips and Jackson, have

parts and were warmly received. Dolly Varden sustains the excellent reputation it acquired last season, and a large house witnessed the presentation 12. Leon Errol, the comedian, offered a programme that contained many novelties 14. The Musical Goldmans added much to The evening's entertainment.

The Sweet Girl furnished three hours of solid fun and music to the Empress patrons 5-10. Gus Hill has the happy faculty of getting the very best talent obtainable for his productions, and this co. of colored talents for his productions, and this co. of colored artists are in every way equal to all the requirements. Business good. In the face of a blizzard, which reached overtime 11, Sis Hopkins opened to good house for the week, and business will undoubtedly push the house record hard, as Miss Melville is a great favorite. Tracy, the Outlaw, packed Davis Theatre at every performance 8-10. The production was backed by a good co. and was well staged. Kidnapped in New York, that has been a standby for many seasons at the popular priced houses, was the offering 11-14. While Mr. Gilmore, the star, is supported by a very good co., the scenery is much the worse for wear.

The Three Musketeers was the Empire attraction 11-17. Of course Mr. Glazier was at home in the leading role. Miss Townsend was exceptionally good as Anne of Austria, and the same may be said of Miss Seymour, as Constance. Miss Rohr was not at her best. Taken as a whole, the co. was most satisfactory, and gave a highly artistic production.

Miss Rohr, of the Empire, received a large box 10 from an admirer in Jacksonville, Fla. The sender neglected to mark on the box what the contents were, and Miss Rohr ordered it sent to her apartments at the Tavern, where a porter was seen at work removing the lid, with Miss Rohr an attentive observer. The box was finally opened and an alligator about five feet long, able to walk and eat by himself, opened his mouth and disclosed a row of sharp, shining teeth. Miss Rohr made a wild leap backward over a chair, upsetting her table and breaking her head and back. She appeared at the theatre for two nights under difficult circumstances as the result. C. M. EDSON.

MONTREAL.

A good sized house, but not nearly so good as the attraction deserved, greeted the opening of Martin Harvey in The Only Way at the Academy of Music 12. The performance was fully up to expectations, and that is saying a great deal. In the role of Sidney Carton Mr. Harvey proved himself an actor of exceptional ability, and received a most enthusiastic welcome, to which he responded with a few words of thanks. Miss N. de Silva gave a finished portrayal of Lucie. Amy Coleridge did good work as Lucie, especially as the stronger parts. A. B. Imeson as the Vicomte is the strongest and No. 45 in the prison scene is deserving of special mention, as are also William Cleveland as Ex Farge, Fred Wright, Jr., as Dr. Manette, and Fuller Mellish as Mr. Stryver. The play was well staged and the mobs were capitally handled. Dan Daly in The New Clown 19-24.

The New Dominion was the offering at Proctor's by the Phillips' Stock co. 12-17, and served to introduce the new leading man, Carleton Macy, to the public, who created a very favorable impression and gave a most artistic portrayal of Baron Rudenstadt. Mrs. Robinson made the most of the somewhat seldom heavies. T. Durham as the villain and J. R. Walker as the old Virginian both did capable work. Pauline Van Arnold, a newcomer, gave a good portrayal of the mountain girl, Martha, Bobby Watson was satisfactory as Mr. Randolph. Leon Harry gave a good character sketch of the negro, Polly. Willie Venne Cantor and George Fawcett did well as the other conventional comedy lovers. Under Two Flags 19-24.

Sweet Clover is the attraction at the Francais 12-17. It is a pretty pastoral play capably acted. Blanche Hall plays the leading role and strengthens the good impression which she made some time ago in Montreal. Ogden Stevens does creditable work as the quaint old farmer. Fred G. Hearn, Elmer Sheldon, and Evelyn Temple are also deserving of mention. Beyond Pardon 19-24.

L'Etrangere, by Dumas, was presented 12 at the Herminie, and as the Duchess de Sept Monts Madame D'Arbelay had a chance to do some very fine work. Mlle. Blanche made the first appearance on the dramatic boards, and created a favorable impression. Tour Le Dumas is the bill at the National Francais 12-17. The drama is written by Paul Gasnerave, who himself appears in the leading role.

W. A. TREMAYNE.

PORTLAND, ORE.

Elizabeth Kennedy and a happily balanced co. scored the Marquam Grand 5-7 in excellent business with Captain Alvin. The star displayed ability of a high order in all her scenes and particularly when she discovers the lost and her lover's part in it. Theodore Babcock both looks and acts the name part in a manly and earnest manner. The scenery and fitting were strikingly reminiscent of the early seventies.

It is pleasing to record the return of The Princess Chic to the Marquam 8-10, with no failing off in the quality of the cast, and particularly the principals. Vera Michelena, who leads the co., only two weeks ago at the Princess, sang the role of the Princess with charming vivacity and used her light lyric voice with skill and judgment. Adele Blanchard displayed a fine contralto voice as Geraldine. The notables among the men were Walter Lawrence as Charles, Joseph C. Miron and Bernet Hall as the soldiers of fortune, and Albert Hickey as the Commodore. The attendance was very capacity 9-10. Henry Dunsford appeared at this house 10 in The Wrong Mr. Wright to fair results. The Tyranny of Tears 12.

Alabama, was the cause but pronounced financial success which Manager Baker used at his theatre 4-11. Catherine Countiss as Mistress Page and William Hazzard as Harry Preston were never better cast and caused the success of this engagement here. Fred Mower as Colonel Preston played the part in masterly style. Howard Russell was at home in the role of Latrec Page. The Little Minister follows 11.

By reason of the extraordinary floods which have of late prevailed around Seattle and Tacoma the Neely Bottom co. could not reach here from the north, nor the Down by the Sea co. go in the other direction, so it became necessary to exchange dates for a day 4. Manager Cordray arranged matters cleverly and made it possible for each co. to book its schedule and yet not lose a night. Both organizations appeared at Cordray's theatre during the week and both did a fine business.

George Allison has been engaged as leading man at the Baker with the stock co. there. He will make his first appearance as Gavin Dishart in The Little Minister.

JOHN F. LOGAN.

PITTSBURG.

Eugenie Blair in Zaza was a distinct and gratifying novelty at the Bijou 12-17, standing out like a cameo in comparison with the many melodramas seen at this house thus far. The attendance was large, and the production truly merited it. It was very well mounted and interpreted by a competent co. Eugenie Blair appeared to especial advantage in the part of Zaza. Her acting was highly praiseworthy, and her scene in the fourth act was so powerfully and admirably done that the curtain had to be rung up many times in response to the prolonged and enthusiastic applause. Eleanor Montell played the roles of Floriana and Madame Dufrene with excellence. Katherine De Barry was humorous as Rosa Rosas. Alaseon Lemoy gave a fine portrayal of Bernard Dufrene. Helene Craven played the maid, Nathalie, in a creditable manner. The balance of the co. were capable. The Cinderella 19-24.

Chauncey Olcott played his second and last week in his new play, In Old Limerick Town, at the Alvin 12-17 to larger business than the first week. The Four Cohans in The Governor's Son 19-24.

The Christmas Pantomime given by the stock co., together with the numerous extra performers in Little Red Riding Hood, drew large audiences during its fourth and final week at the Grand 12-17. Several new songs and dances were interpolated in the last two weeks, which were well received. The production, as a whole, was a success in every way, and the management deserves praise for the undertaking. Lovers' Lane 19-24.

A Chinese Honeymoon at the Alvin 12-17, followed by Francis Wilson in The Toreador 19-24.

The Pittsburg Orchestra gave its ninth concert of this season at Carnegie Music Hall 9, and a good audience was in attendance. This was the occasion of the Pittsburg debut of Maud MacCarthy, violin soloist, who made an excellent impression not alone by her playing, but by her delightfully unaffected stage presence.

Following Lovers' Lane at the Grand 19-24 will be a revival by the stock co. of The Shaughraun.

ALBERT S. L. HEWES.

MINNEAPOLIS.

Blanche Walsh made her first appearance in Minneapolis as Salammbo in The Daughter of Hamilcar at the Metropolitan Theatre 8-10 to large houses. Her portrayal of the beautiful barbarian was, as in her other plays, strong. Charles Dalton was at his best in the character of Mathos, the Lybian chief; Ida Brooks sustained the role of Hilda with delicacy. Jerome Harrington's interpretation of Spendius was telling, the rest of the cast were acceptable in their respective roles. Magnificent scenery and gorgeous effects were a feature.

At Cozy Corners opened at the Metropolitan 11 for three nights and a matinee to fair business. As Ayis Merrill, Miss Thurston has found a role which suits her personality perfectly. Her work was wholly pleasing. Francis X. Hope sustained the difficult role of Clyde Hollister in a manner to please the most exacting. Minnie Allen did excellent work with the limited chance she had in the part of Zachariah Ashmun. Constance Glover, as Agatha, and Fay Bainter, as Deacon Pettibone, were both clever in their respective roles. The balance of the support was capable.

Robert B. Mantell opened an engagement at the Bijou 11-17 with four of his most successful plays. The Dagger and the Cross, The Lady of Lyons, Monbars, and The Face in the Moonlight, presenting The Dagger and the Cross, Mr. Mantell, as Monbars, in fact, gave a very acceptable characterization. His portrayal was consistent and convincing. Marie Russell made a successful and lovely Pauline. A. F. Pilkington was equal to the part of Claudius. Arthur V. Johnson made a good impression as Nelson Cross. The remainder of the support was good.

The Fourth Estate, presented Women Against Woman at the Lyceum 11-17 to crowded houses. Grace Hayward did some artistic work as Beatrix Barton. Her portrayal was marked with earnestness. Wm. Waterman, Jessie Bealby, as Estelle, was very good. Waterman, Lee Tracy, in the role of the principal business, Lee Tracy, in the role of the principal business, Hugh M. Kennedy as the father of Henriette, Hugh M. Kennedy as the father of Henriette, and Winchell Smith, were all prominent in the cast. Paddy good humor prevailed in The Only Way 19-24.

The Rajah and the Judge were presented at the Grand Opera House 12-17, and as a farcical musical comedy came up to the ordinary standard set by such attractions. Tom Lewis, Sam J. Ryan, and Maud Adams, which in many cases, have done this part of the circuit years ago. The musical selections as given by the Doherty Sisters and the Misses Guerrette were appreciated. Clarence Wilbur and Miss Doherty made a hit in "Waltz Me Sally" and an accompanying cake walk. The chorus was a competent and pleasing feature. The Bonnie Brier Bush 19-24.

A Kentucky Feud at the Temple Opera House 12-19 gave the patrons of this theatre an idea of the Blue Ridge life as told in this story. Beautiful by the Blue Grass Picturesque Road, the Cracker Quartette and the Charleston Hoss were effectively introduced during the performance. The principals in the cast were Charles J. Switzer, Charles A. Blanchard, Jessie V. Buckley, Harry Gates, Grace Alexander Reed, J. H. Hamilton, Agnes Carleton, Lucile Lorimer, Cynthia Clay, Alethia Burroughs, and Nellie Haywood. Miss 19-24.

Mark Hambourg, the Russian pianist, appears in concert in Mewsy Hall 16.

STANLEY McKNOWN BROWN.

INDIANAPOLIS.

In Mrs. Jack, seen here for the first time 12, 13 at English's, Alice Fischer has a play that gives her an excellent opportunity to display her skill as an actress, and by learning her acquaintance with her attractive personality. The comedy is drawn on conventional lines, but it has cleverly contrived situations, picturesque characters, and the dialogue is brightly written. Miss Fischer is an Irishman woman, she has the manners of a woman of quality and refinement, and throughout her impersonation. William Humphrey, Allen Lindsay, and Jessie Glover, The Rev. Humphrey Jones were given with a spirit and finish that added much entertainment, and were much enjoyed by the audiences that braved the weather to see a new play and a new star.

Texas began a three days' engagement 13-14 at the Park Theatre. The present co. is above the average. The members display talent, both in acting and singing. The Texas quartette renders a number of beautiful songs, among them being the Kyrie Eleison in the church scene in the second act. George H. Trimble impersonates the character of Mephisto capably. Charles Mason played the role of Faust creditably. Martha Wilson as Marguerite, and Lorena Bentley as Dame Martha were good.

The Girl and the Judge co. stranded in Anderson, Ind., 12, and is without manager or leading woman. When the co. arrived in Anderson 12 for its performance there was a telegram stating that Helen Grantley was seriously ill in Chicago, and that Manager Belcher, who had also gone to Chicago, had decided to close the season of the co. It is said that the manager of the Grand Opera House, Anderson, was instructed to shove the co.'s property in his theatre.

GEORGE H. APPLEGATE.

NEW ORLEANS.

Flirtation was the attraction at the Tulane Theatre 11-17 and repeated its big success of last season. Isidore Rush, Grace Hazard, A. C. Wheelan, C. H. Bowers, and Corinne are in the co. The scenery and costumes are as gorgeous as ever, and the performance is in every respect excellent. Kidney and Shannon, 18-24.

At the Crescent Theatre an ordinary co. presenting Lovers' Lane made its appearance 11-17. The play exhibits a bright and clever dialogue and the theme is at times quite poetic, but the co. was inadequate to give it the necessary interpretation. Mason and Mason 18-24.

At the Grand Opera House M. B. Curtis and Alberta De Mar opened their second week in conjunction with the Greenwall Stock co., by presenting The Greenhorn. Mr. Curtis in the role of Monsieur Potardin was irresistibly funny, and was ably assisted by Alberta De Mar, Frank Sheridan, Esther Lyons, and Geo Van Dusee deserve favorable mention. The attendance was satisfactory. Creston Clarke in Hamlet 18-24.

The Baldwin-Melville Stock co. put on Nobody's Claim 11-17, and this excellent organization of actors presented the play in a most capable manner. The play was very melodramatic and seemed to please the patrons of the house. The greater part of the personnel of the co. was brought into play and the ensemble were adequate. The Last Appeal 18-24.

The attendance continues fair at the French Opera House. Lucia de Lammermoor was the bill 12, La Traviata 14, Cenerillon 15, and for Mr. Jerome's benefit 16 La Favorite was sung to a crowded house.

J. MARSHALL QUINTERO.

CLEVELAND.

Herr Kendell was seen in his new play, The Vinegar Buyer, at the Euclid Avenue Opera House 12-17, and pleased large audiences with his quaint humor and budget of jokes. The comedy is well staged and the supporting co. is good. Lulu Glaser in Dolly Varden 19-24.

Alphonse and Gaston was the attraction at the Lyceum Theatre 12-17. It is a melange of song and dancing. Lovers' Lane 19-24.

The Bandit King alternated with The Cattle King at the Cleveland Theatre 12-17. Both plays were presented by a good co., with several trained horses as features. The Queen of the Highway 19-24.

The new theatre to be built next to and in conjunction with the Colonial Hotel will be ready by next season, and there is no doubt but what a compromise will be made with the new Colonial Theatre, now building, whereby the latter will relinquish that name.

Association Hall was destroyed by fire 8 and the remainder of the course of entertainments will be given in Chamber of Commerce Hall.

WILLIAM CRASTON.

OMAHA.

At Boyd's Theatre Belasco's Heart of Maryland was interpreted by a well balanced co. 11, 12, with the leading parts in good hands, as follows: Maryland Calvert, Alma Kruger; Allan Kendrick, Taft Johnson; Hugh Kendrick, D. J. Murphy; Fulton Thompson, Herbert Kentwick; Sergeant Hamet, William S. Murray. Kentwick was cast Henry W. Savage's Prince of Pilsen opened a two-nights' engagement 13, to a fine house, and a large audience testified their hearty approval by encoring the popular numbers again and again. Dorothy Morton has rejoined the co., singing in Omaha for the first time since her vacation. The piece is staged and costumed with the usual richness and taste displayed by the Savage management, and the girls are pretty and graceful and the comedians amusing. Are You a Mason 15, 17, Williams and Walker 18-21, Aggie Reid 22, 24, Ole Olsen 25, 26, Happy Hooligan 27. Fatal Wedding 29, 31.

J. R. RINGWALT.

COLUMBUS.

Dolly Varden repeated its success of last season at the Southern 13, 14. The excellence of the opera has been carefully preserved, and heavy business was in attendance at both performances.

Fiddle-Dee-Dee, interpreted by a capable co., met with success at the Grand 12-17.

The ever popular Faust did well at the High Street 8-10. Heavy business greeted A Ruined Life 12-14.

A rumor is current to the effect that A. A. Thomas, the new proprietor of the Park Hotel in this city, is seriously considering the construction of a new theatre here. The intention as reported is to build an extensive new wing to the hotel, a part of which is to consist of the playhouse. Tom Manson representative was shown the plans of the theatre by Mr. Thomas a few days ago, but at that time the latter did not care to state whether or not the project would be carried out.

W. W. PROSSER.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—McDONALD'S THEATRE (G. F. McDonald, mgr.): Rentz-Santley Burlesquers 12-14; fair houses. The Star Boarder 15.——HOYT'S THEATRE (Charles Bonfort, mgr.): The Rogers Brothers in Harvard pulled houses, The Village Parson 2; good business. Quincy Adams Sawyer and His Absent-Minded Wife 10; C. R. C.

MOBILE.—THEATRE (J. Pennebaker, mgr.): The Village Postmaster 8; good business. Rentz-Santley Burlesquers 9; good business. Quincy Adams Sawyer 10; fair business. Primrose and Dockstader 12; fair business. Creston Clarke 13; fair business. Are You a Mason 14. Hoyt's Comedy 15. The Star Boarder 16; poor business. The Murphy 19.

SELMA.—ACADEMY OF MUSIC (Long and Rosenquest, mgrs.): The Star Boarder 9 to poor business. The Murphy 17.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Granville, mgr.): Dude Ranch 8 to packed house. The Man from Mexico 10. The Rich to Marry 12. Conroy's Tramblon 20. Hunting for Hawkins 21.

PHOENIX.—DORRIS THEATRE (F. W. Hudson, mgr.): Harvey and Nash Doc. 30 pleased crowded house. The Man from Mexico 12. The Rich to Marry 17.

ARKANSAS.

PINE BLUFF.—NEW ELKS' THEATRE (Charles Bernard, mgr.): Nevada 8 pleased good business. Gertrude Coghlan 12. The White Slave 15. Gay Jollity Trio 17. West's Minstrels 19. The Open Gate 20. Thomas Jefferson 21. Black Patti Troubadours 22. Rose Coghlan 24. Jessy Bond Girls 26. Orpheum Road Show 27. The Man from Mexico 28. A Stranger in New York 29. Murray and Mack 31. Feb. 1.——GARDEN THEATRE (Webster-Rose, mgrs.): The Bowery After Dark 12-14. Around the World in Eighty Days 19-21. Two Married Women 26-Feb. 1. Legal Hearts 5-11.

FRESNO.—BARTON OPERA HOUSE (H. G. Barton, mgr.): David Warfield in The Auctioneer 7; large business. Ellery's Royal Italian Band 10; immense business. The Princess Chic 12, 13. Murray and Mack 14. The Man from Sweden 15. Orpheum Road Show 20. The Telephone Girl 22. James and Wards 24. A Stranger in New York 26. The Devil's Auction 28. Frank Daniels's Opera co. 30. The Man from Mexico Feb. 1.

LOS ANGELES.—THEATRE (H. C. Wyatt, lessee): Rudolph and Adolph 5-7; good houses. The Auctioneer 9-10 to full houses. Wards and James 12-17. The Man from Mexico 18, 19. Frank Daniels 20-24.——HAZARD'S PAVILION: Ellery's Royal Italian Band 14-18.——BURBANK THEATRE (Oliver Morosco, lessee): The Hell co. in The District Attorney 4-10 packed the house. The Conquerors 11-17.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, mgr.): Dave Warfield in The Auctioneer 6; packed house. Ellery's Italian Band 8 (return): well received. The Telephone Girl 9, 10. The Man from Sweden 12. Orpheum Road Show 22. The Princess Chic 23. A Stranger in New York 27. Murray and Mack 28.

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SAN DIEGO.—IRIS THEATRE (H. C. Wyatt, mgr.): U. T. C. Dec. 29; large house. Adolph and Rudolph 1.

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COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (W. R. Grier, mgr.): The Heart of Maryland 3 to small house. At the Old Cross Roads 5; poor house. Haverly's Minstrels 7; crowded house. E. J. Carpenter's A Little Outcast 13. Slave Agent 15. Jefferson and Pittsburgers 17. Ten Nights 20.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Heshell, mgr.): A Little Outcast 5; fair business. Side Tracked 9; fair business. Slave Agent 15. E. J. Carpenter's For Her Sake 24. The Kilties Feb. 4. The White Slave 7. Arizona 14. The Fatal Wedding 21. The Cowboy and the Lady 28.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. F. Nye, mgr.): When We Were Twenty-one 6 to good business. Kunto Erickson 8; business poor. Haverly's Minstrels 10 to good business. Carpenter's For Her Sake 16. A Little Outcast 17.

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LA JUNTA.—THEATRE (W. S. Talbot, mgr.): Leading Minstrels (local) 6. At the Old Cross Roads 7. When We Were Twenty-one 9; large audiences. Carpenter's For Her Sake 14. The Burgomaster 16. Andrew Robson 24.

LEADVILLE.—ELKS' OPERA HOUSE (George W. Casey, mgr.): Haverly's Minstrels 6; fair audience. Carpenter's A Little Outcast 8; good house. The Man from Sweden 11.

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OURAY.—WRIGHT'S OPERA HOUSE (Dave Forbes, mgr.): Charles D. Herman and Warde co. 12. Bohemian's Lady Quartette 17.

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A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (G. R. Bennett, mgr.): The Wild Rose 12; audience large. Frank Deshon is a most captivating comedian. Emma Carus and Quincy Adams Sharp came in for their share of applause. Albert Hart was second rather. The Show Girl 16, 17, had Hamilton Revelle, Queena Vokes, et al., in the cast. Rentz-Santley Burlesquers 19-21. Quincy Adams Sawyer 22. Primrose and Dockstader 23. Rose Coghlan 24. Jessy Bond Girls 26. Orpheum Road Show 27. The Man from Mexico 28. A Stranger in New York 29. Murray and Mack 31. Feb. 1.——GARDEN THEATRE (Webster-Rose, mgrs.): The Bowery After Dark 12-14. Around the World in Eighty Days 19-21. Two Married Women 26-Feb. 1. Legal Hearts 5-11.

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LATOILA COMPANY, 120 Broadway, New York.

audiences. Eli Henry's Minstrels 8 to capacity. Lyman Twins in A Merry Chase 9 to fair business.

ATHENS.—NEW OPERA HOUSE (E. J. Stowe, mgr.): Eli Henry's Minstrels 10; large audience. Richards and Pringle's Minstrels 15.

GRIFFITH.—OLYMPIC THEATRE (H. R. Wolcott, mgr.): Eli Henry's Minstrels 8; fair business. A Merry Chase 12; fair business.

NEWHALL.—REESE OPERA HOUSE (Stevenson and Glover, mgrs.): Lyman Twins 12; fair business.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Richard Carvel 5; receipts $197.50. Ward's Minstrels 7; first appearance in Boise; good house. Sheep Across 9; first time here; large house. The Irish Pawnbrokers 14. Pickings from Puck 17. A Rainy Day 19. Weary Willie Walker 20. Gordon Sisters 24. Peck's Bad Boy 28. The Burglar and the Waif 30.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, mgr.): Human Hearts 17. The Wrong Mr. Wright 24.

ILLINOIS.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heisly, mgr.): Way Down East 10; fair house. A Thoroughbred Tramp 12; light house. Jefferson De Angelis 13 to S. R. O. Mickey Finn 14. A Warm Match 15. Old Fiddlers' Contest 16. A Turkish Texan 17. The Convict's Daughter 19. Easy Money 20. King Dodo 22. Judged Guilty 24.——PEOPLE'S THEATRE, WESTVILLE (W. A. Prince, mgr., Danville, Illinois): On Sunday 11 this new theatre, with a seating capacity of five hundred, was opened by A Warm Match co. to good business. Westville is a suburb of Danville, six miles south of the heart of the city.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Lillian Mortimer Stock co. 5-11; fine business; In A Gambler's Sweetheart, The Princess of Patchea, In the Castle of the King, The Curse of Paris, Wormwood, In the Shadow of the Gallows, and Cinderella. A Poor Relation 12. Barlow Brothers' Minstrels 13. A Foxy Boy 15. Elks' (local) A Night in Bohemia 16. The Darkest Hour 17. The Sign of the Cross 18. Mickey Finn 19. Stetson's U. T. C. 20. The Power Behind the Throne 24. A Millionaire Tramp 25. Thomas Jefferson 26. Foxy Quiller 29. Rose Coghlan 30. Way Down East 31.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, mgr.): A Thoroughbred Tramp 6; small audience. The Crisis 8; large audience. The Sign of the Cross 9; largest house of season. California 10; good attendance. Grace Hayward in Reaping the Whirlwind 11; S. R. O. A Hoosier Daisy 12; small audience. Horace Lewis in A Poor Relation 13; good house. San Toy 20. Ferris Comedians 21-24. Hanlon's Superbs 25. Midnight in Chinatown 26. The Oriental 27. A Devil's Lane 29. Foxy Grandpa 30. Rose Coghlan 31.

GALESBURG.—AUDITORIUM (F. E. Berquist, mgr.): The Hottest Coon in Dixie 12; good attendance. Lost in the Desert 16. The Little Mother 19. As You Like It (local) 20. The Sign of the Cross 21. Winchester, magician, 22, 23. Man to Man 24. A Poor Relation 26. The Gay Lord Quex 27. Old 81 Plunkard 29. Foxy Grandpa 31. Florodora Feb. 2. Crimmins and Gore 5. The Strollers 6. Through the Centre of the Earth 9. Nathan Hale 7. The Prince of Pilsen 9.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): Virginia Drew Trescott in Lord Strathmere 5; fair house. Joseph, Jr., and William W. Jefferson in The Rivals 7; fair house. Mr. Jolly of Joliet 8; good house. The Counterfeiters 9; top-heavy house. The Prisoner of Zenda 10; small house. Soldiers of Fortune 13. The Moonshiner's Daughter 14. The Suburban 15. Foxy Quiller 19. Man to Man 20. Foxy Grandpa 21.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.): Way Down East 5; S. R. O. well pleased. The Sign of the Cross 7; good house. A Thoroughbred Tramp 10; topheavy house. Sporting Life 13. A Poor Relation 14. Stetson's U. T. C. 15. Barbara Frietchie 16. San Toy 19. A Secret Dispatch 21. The Cowboy and the Lady 22. The Suburban 24.

PANA.—NEW GRAND (J. C. Gallier, mgr.): Sporting Life 5; topheavy house. The Pride of Jennico 7 failed to appear. California 9 failed to appear. Barlow's Minstrels 10; good business. A Thoroughbred Tramp 13. Stetson's U. T. C. 14. The Strollers 20. A Secret Dispatch 22. Midnight in New York 24. The Power Behind the Throne 27. Thomas Jefferson 29.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Foxy Grandpa 7 to packed house. An American Hustler 8 deserved a better house. The Storks 10; matinee to fair business; evening to S. R. O. Way Down East 12. Crimmins and Gore 13. Sam T. Jack's Burlesque co. 14. The Little Mother 16.

CENTRALIA.—PITTENGER GRAND OPERA HOUSE (George W. Pittenger, mgr.): Sporting Life 10; good business. Grace Hayward co. 12-17, opening to S. R. O. West's Minstrels 22. The Power Behind the Throne 26. Way Down East Feb. 3. A Runaway Match 10. David Harum 14. Harry Shannon co. 19-21.

MURPHYSBORO.—LUCIER OPERA HOUSE (H. O. Osburn, mgr.): Sporting Life 9; light house. The Darkest Hour 14. A Foxy Boy 20. Harry Helman Comedy co. 22-24. Metropolitan Burlesquers 27. A Secret Dispatch 29. Way Down East Feb. 4. The Silver Dagger 9. A Warm Match 13. A Missouri Girl 14.

KEWANEE.—McCLURE'S OPERA HOUSE (C. R. Bewley, mgr.): Janice Meredith 6; fair house. U. T. C. 7; small house. The Liberty Belles 9; packed house. The Hottest Coon in Dixie 13. Man to Man 17. The Little Mother 20. Barbara Frietchie 21. Sporting Life 24. A Warm Match 28. Old 81 Plunkard 31.

MORRISON.—AUDITORIUM (Lewis and Skelley, mgrs.): Rosar and Mason's Comedians 5-10. Plays: From Riches to Poverty, Lady Nell, A Celebrated Case, Monte Cristo, The Arizona Girl, A Southern Kid, and A Bachelor's Twins; fair business. The Prisoner of Zenda 14. My Friend from Arkansas 24. Sporting Life Feb. 3.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, mgr.): A Hoosier Daisy 8; fair house. Sam T. Jack's Burlesque co. 12; good house. Barbara Frietchie 14. Mickey Finn 15. Helen Grantly in The Girl and the Judge 17. A Poor Relation 20. McCarthy's Mishaps 22. Thomas Jefferson 30. Why Patsy Left School 23. Lost Home Feb. 3. The Other Fellow 5.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Conners, mgr.): Happy Hooligan Dec. 28 to S. R. O. An American Gentleman 1; good business. The Fatal Wedding 6; business good. A Union Man 6; poor business. Daniel Sully in The Old Mill Stream 11 to large business. The Convict's Daughter 18. Lost River 25. Man to Man 31.

CAIRO.—OPERA HOUSE (Bennett and Williamson, mgrs.): Sam T. Jack's Burlesquers 7; good house. Sporting Life 8; good house. The Gay Lord Quex 12; fair house. Rupert of Hentzau 13 canceled. The Darkest Hour 15. The White Slave 17. West's Minstrels 20. A Royal Slave 24. Jefferson De Angelis 26. Rose Coghlan 29. Shooting the Chutes Feb. 2.

CANTON.—GRAND OPERA HOUSE (F. B. Powell, mgr.): The Show Girl 6; business fair. Stetson's U. T. C. 8; business fair. Tracy, the Outlaw 10; topheavy house. Mr. Jolly of Joliet 12. The Storks 13. Reaping the Harvest 15. Barbara Frietchie 21. Sporting Life 22. A Poor Relation 24. Foxy Grandpa 26.

ROCK ISLAND.—ILLINOIS THEATRE (Archie M. Cox, mgr.): The Counterfeiters 7; good business. The Convict's Daughter 10; fair house. The Fatal Wedding 11 to large house. Tracy, the Outlaw 12; fair performance. Windecker 14, 15. The Prisoner of Zenda 16. Sporting Life 17. Florodora 18. The Black Vipers 23.

OTTAWA.—FARRELL'S THEATRE (J. B. Farrell, mgr.): Way Down East 8 turned people away. Stetson's U. T. C. 12 to fair business. The Liberty Belles 13; medium business. A Millionaire Tramp 14 to medium business. The Hottest Coon in Dixie 17. Muncy Comedy co. 19-24.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.): Tracy, the Outlaw, 8 to fair audience. Gideon's Minstrels 10 to fair business. The Fatal Wedding 14. A Gentleman of France 16. Mr. Jolly of Joliet 17. The Sign of the Cross 19.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Way Down East 7 to capacity. Barbara Frietchie 9; good business. Stetson's U. T. C. 10; light house. Sporting Life 28. When Reuben Comes to Town 29.

JOLIET.—THEATRE (William H. Hulshizer, mgr.): Barbara Frietchie 7 to capacity. Way Down East 9 to capacity. A Millionaire Tramp 10 to fair house. A Little Outcast 11 to poor house. Foxy Grandpa 12 to S. R. O. The Suburban 14.

METROPOLIS.—McCARTNEY MUSIC HALL (Whyers and Quante, mgrs.): Sporting Life 7 canceled. Romeo and Juliet 8 (return); good business. The Irish Aristocrat 12 failed to appear. A Hoosier Girl 13. Midnight in New York 16. Why Patsy Left School 23.

PRINCETON.—APOLLO OPERA HOUSE (Thomas B. Henderson, mgr.): Barbara Frietchie 8; fair house. A Convict's Daughter 12; small houses. The Hottest Coon in Dixie 14. Mr. Plaster of Paris 22. Under Two Flags 24. A Warm Match 27.

BETHANY.—VADAKIN OPERA HOUSE (J. H. Vadakin, mgr.): Old 81 Perkins 13 to good business. Bonnair-Price co. 19-21.——ITEM: Manager Vadakin has just put in a balcony, which adds considerably to the capacity of the house.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knerr, mgr.): Mr. Jolly of Joliet 7 deserved larger audiences. A Bunch of Keys 9; fair audience. The Prisoner of Zenda 12; small house.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): Richards and Pringle's Minstrels 5; good business. Lost in the Desert 16. The Little Mother 19. Beulah 21. Davidson Stock co. 19-26.

MARSHALL.—PYTHIAN THEATRE (Baxter and Baird, mgrs.): An American Hustler 6; good business. The Darkest Hour 12; poor house. Oriental Burlesquers 14. A Millionaire Tramp 22.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): Way Down East 7 to S. R. O. Foxy Grandpa 11. The Liberty Belles 12. The Hottest Coon in Dixie 16. Man to Man 18.

AURORA.—OPERA HOUSE (G. H. Plain, mgr.): Florodora 7; large house. Leon Herrman 8; light business. Foxy Grandpa 10; good house. Himmelein Stock co. 12-17.

ROLINE.—WAGNER OPERA HOUSE (R. H. Taylor, mgr.): Lost in the Desert Dec. 30; fair house. Side Tracked 8; fair house.

CLINTON.—KENNICK OPERA HOUSE (H. L. Nichell, mgr.): The King of Tramps 7 closed. Mr. Plaster of Paris 10 failed to appear.

CHATSWORTH.—THE GRAND (Corbett and Baldwin, mgrs.): Dark.——HARBEKE'S OPERA HOUSE (F. J. Harbeke, mgr.): Dark.

DIXON.—OPERA HOUSE (F. A. Truman, mgr.): Rosar and Mason 12-17 opened in From Riches to Poverty to S. R. O.

ARCOLA.—THEATRE (Ruckle Craycroft mgr.): An American Gentleman Dec. 30; good house. An American Hustler 2; large house.

MATTOON.—THEATRE (Charles Hague, mgr.): A Thoroughbred Tramp 9; fair house. Not Guilty 10; fair business.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Tracy, the Outlaw 5 thrilled S. R. O. William Owen in The School for Scandal 9; fine performance; good house. Daniel Sully in The Old Mill Stream 10 pleased two good houses. Leon Herrmann 13. An American Hustler 15. Henry Miller 22.——AUDITORIUM (Harry G. Sommers, mgr.): Grau Opera co. in The Wizard of the Nile 6 entertained good house. Janice Meredith 8; light business. Reilly and Woods Vaudeville co. 12. Katherine Ridgeway Concert co. 14. A Peddler's Claim 16. Peggy from Paris 24. Quinlan and Wall's Minstrels 22.——ITEMS: George Ade's new opera, Peggy from Paris, will have its first production on any stage at the Auditorium here 24. The cast includes William T. Hodge, Arthur Deagon, Fred Lennox, George Beane, John Park, Gushman Baker, Alice Hageman, Josie Sadler, Minnie Schwartz, Helen Cogswell, Dan Baker, and Goddall Dickerman.

MARION.—THE INDIANA (E. L. Kinneman, mgr.): Quinlan and Wall's Minstrels 7; fair audiences. Brook's Marine Band 12; appreciative audience. San Toy 14. King Dodo 15. When Reuben Comes to Town 19. Blondell and Fennessy 20. Way Down East 23.——THE GRAND (E. L. Kinneman, mgr.): Porter J. White's Faust 6 to good houses. Human Hearts 8; well patronized. A Little Outcast 9, 10; good houses. Brown's in Town 13 to fair patronage. The Eleventh Hour 15-17. A Ragged Hero 20, 21. A Run for Her Money 22. Hottest Coon in Dixie 24.——SOLDIERS' HOME THEATRE (E. L. Kinneman, mgr.): Brown's in Town 12; packed houses. A Ragged Hero 19.

TERRE HAUTE.—THE GRAND (T. W. Barhydt, mgr.): A Thoroughbred Tramp 7, 8; good houses. The Christian 9; good audience. The Darkest Hour 10; fairly good houses. Jefferson De Angelis in The Emerald Isle 12; good house. Watson's Burlesquers 13; fairly good house. Kyrle Bellew in A Gentleman of France 14. A Poor Relation 15. Mickey Finn 16. San Toy 17. The Girl and the Judge 19. Way Down East 20. Robert Edeson 21. Reuben in New York 22. Through the Centre of the Earth 23, 24. Primrose and Dockstader's Minstrels 26. A Hoosier Girl 27. High School Commencement (local) 28. Albino Specialty co. 29, 30. Lost River (return) 31.

PERU.—WEBB OPERA HOUSE (Fred B. Webb, mgr.): Quinlan and Wall's Minstrels 8; good business. Two Merry Tramps 9. A Turkish Texan 12; good business. Citizens' Band Concert (local) 13; packed house. An American Hustler 14. Way Down East. The Real Thing 17. A Millionaire Tramp 19. A Run for Her Money 21. The Storks 23. The Convict's Daughter 28. A Bunch of Keys 29.——ITEM: Mickey Finn 11; good house. A Royal Slave 8.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): Van Dyke-Eaton co. 5, 7, and 9 pleased crowded houses. Jefferson De Angelis in The Emerald Isle 8; large and well pleased audience. King Dodo 10; two large houses; pleased. Riley and Woods 13. Elks' Minstrels (local) 14-26. Leon Herrmann 15. The Convict's Daughter 17. The Cowboy and the Lady 19. Henry Miller 20. The Eleventh Hour 21. A Chinese Honeymoon 22. Robert Edeson 22. A Bunch of Keys 24.

LOGANSPORT.—DOWLING'S OPERA HOUSE (John E. Dowling, mgr.): Mickey Finn 8; good business. Brooke's Band and Orchestra 9; good house. In Gay Paris 10 and Rupert of Hentzau 12 canceled. Two Merry Tramps 13. King Dodo 14. Watson's Burlesquers 15. Sam T. Jack's Burlesquers 17. Way Down East 19. The Cowboy and the Lady 21. The Moth and the Flame 23. Shooting the Chutes 26. Nathan Hale 27. Stetson's U. T. C. 28. Lost River 29.

RICHMOND.—GENNETT THEATRE (Murray and Swisher, mgrs.): The Girl and the Judge 6; poor house. Through the Center of the Earth 8; good house. Jefferson De Angelis 9; good house. Reuben in New York 13. Human Hearts 15. The Gay Lord Quex 16. Robert Edeson 22. Way Down East 24. The Chaperons 28. The Great Lafayette 29. A Bunch of Keys 30.——PHILLIPS OPERA HOUSE (Murray and Swisher, mgrs.): Myrkle and Harder co. 19-24.

CAMBRIDGE CITY.—MAIN STREET OPERA HOUSE (M. L. Bowmaster, mgr.): The Tide of Life 9; fair business. Maloney's Wedding Day 17. Hearts of Gold 22.——MASONIC OPERA HOUSE (Ed J. Doyle, mgr.): O'Hooligan's Wedding Dec. 22; poor house.——ITEM: The new traction lines, recently put in operation, are proving a boon to the theatrical business in this place.

HARTFORD CITY.—VAN CLEVE THEATRE (W. J. Van Cleve, mgr.): The Shannons in Legally Dead 6 to fair business. Brown's in Town 9 to good business. The Tide of Life 10; large audience. Brooke Orchestra 14 to good business. The Peddler's Claim 15. A Honolulu Coon 17. Next Door 22. Down and Up 24. A Bunch of Keys 26. The Convict's Daughter 28. Reuben in New York 31.

ARDMORE.—KLOSKI'S OPERA HOUSE (Morgan and Bormer, mgrs.): Ethel Tucker Stock co. 5-10 in Sue Dear, Are You an Odd Fellow, Pawn Ticket 210, Wanted the Earth, Queens, Jesse James; business fair. Pennsylvania 17. Rip Van Winkle 19. A Runaway Match 22. A Wise Woman 27. Who, What, When Minstrels 30. The Show Girl Feb. 4. Andrew Robinson 11.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, mgrs.): The Lighthouse Robbery 5 canceled. Royer Brothers' Next Door 8 failed to appear. Oriental Burlesquers 10; large audience. The Little Mother 12; fair audience. A Poor Relation 17. Brooke's Orchestra 21. Reuben in New York 23. The Silver Dagger 26. A Hoosier Girl 31.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, mgr.): The Storks 7 to good business. Not Guilty 8; fair house. Mickey Finn 9 to good business. Alma Stirling in A Standard Article 11 to good business. The Girl and the Judge 12 canceled on account of the illness of Helen Grantley. Human Hearts 14 to good business.

EVANSVILLE.—GRAND (C. J. Scholz, mgr.): Isabel Irving in The Crisis 6 pleased large house. The Black Vipers 10; fair house. The Christian 12 pleased good house. Kyrle Bellew 13. Crinlin and Hall 14. A Hoosier Girl 17.——PEOPLE'S (C. J. Scholz, mgr.) Sam T Jack's Burlesquers 8; fair house. Mickey Finn 11; good house. A Royal Slave 8.

KOKOMO.—SIPE THEATRE (C. H. Havens, mgr.): One Night in June 5 failed to appear. Mickey Finn 7; good business. Imperial Minstrels 9; good business. King Dodo 13. The Eleventh Hour 15. Down and Up 17. A Runaway Match 20. When Reuben Comes to Town 22. A Moth and the Flame 24. Reuben in New York 29. The Chaperons 31.

GREENSBURG.—GRAND OPERA HOUSE (A. Goyert, mgr.): Dempsey's Comedians 12-14 opened in A Poisoned Dagger to fair business. Reuben in New York 27. One Night in June Feb. 5. Maloney's Wedding 12. Wormwood 15. Herald Stock co. 17-21.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. T. Heineman, mgr.): Brooke's Orchestra 5; fair house. William Owen in The School for Scandal 8 to S. R. O. Rupert of Hentzau 13 canceled. The Hottest Coon in Dixie 20.

VINCENNES.—McJIMSEY'S THEATRE (Frank Green, mgr.): Sam T. Jack's Burlesque co. 9; good house. The Christian 10 to good house. Quinlan and Wall's Minstrels 12 to light house. The Little Mother 13 to fair business. A Poor Relation 16.

DUNKIRK.—TODD THEATRE (Charles W. Todd, mgr.): Legally Dead 7 to fair business. A Turkish Texan 10; business good. The Tide of Life 14. Brown's in Town 17. Down and Up 22. The Lighthouse Robbery 28. In Gay Paris 31.

PORTLAND.—AUDITORIUM (Andrews and Littell, mgrs.): Harry Shannon 8-10 in Legally Dead, O'Brine, the Contractor, and Two Little Rogues, to fair business. Carter, magician, 23. The Light House Robbery 27. Two Married Men 29.

NEW HARMONY.—THRALL'S OPERA HOUSE (Charles Chaffin, mgr.): De Lacour and Fields Stock co. 5, 6 in In Sunny Tennessee to fair audiences. Uncle Hez 8 to good house.

BLOOMINGTON.—ARMORIAL THEATRE (W. M. Louden, mgr.): Mickey Finn 12; good house. At the Old Cross Roads 20. Dempsey's Comedians 22-24. Brooks' Band 27.

AUBURN.—HENRY OPERA HOUSE (J. C. Henry, mgr.): The Denver Express 10; large house. Down and Up 12. John Griffith in Macbeth 15. Totten's Comedians 21. The Light House Robbery 24.

ELKHART.—BUCKLIN OPERA HOUSE (D. B. Carpenter, mgr.): Grau Opera co. in The Wizard of the Nile 6 pleased fair audience. Castle Square Opera co. in King Dodo 9 to S. R. O. Way Down East 14.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wyser, mgr.): The Darkest Hour 6 pleased large house. The Turkish Texan 8; fair business. The Silver Dagger 10; fair business.

HUNTINGTON.—OPERA HOUSE (Ed Hartzer, mgr.): Brooke's Orchestra 7; large business. Van Dyke and Eaton co. 10 in Held by the Enemy. Down and Up 14. The Eleventh Hour 19.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, mgr.): James Meredith 9; poor business. William Owen in The School for Scandal 10; light attendance. John Griffith 16. The Evil Eye 27.

UNION CITY.—UNION GRAND THEATRE (S. J. Fiber, mgr.): Not Guilty 8. Isabel Irving in The Crisis 10 to large audience. The Denver Express 17. When Reuben Comes to Town 20.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): Brown's in Town 7; good house. Human Hearts 10 packed houses. The Lighthouse Robbery 14. Way Down East (return) 17.

GARRETT CITY.—WAGNER'S OPERA HOUSE (J. William Wagner, mgr.): Denver Express 9; S. R. O. The Tide of Life 17. The Light House Robbery 23. Legally Dead 31.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, mgrs.): Brooks' Band 9; large audience. The Lighthouse Robbery 16. Knight and Decker's Monarch Minstrels 20.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, mgr.): The Cahlers 7-12; fair houses. Oriental Burlesquers 20. A Runaway Match 22. Down and Up 5.

DECATUR.—BOSSE'S OPERA HOUSE (J. W. Bosse, prop.): Porter J. White in Faust 7; fair house. One Night in June 12. The Tide of Life 16. The Eleventh Hour 20.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, prop.): The School for Scandal 12 to good house. Two Merry Tramps 21. The Royer Brothers 26. Thomas Dixon Feb. 3.

TIPTON.—KLYLEA THEATRE (C. W. Maxwell, mgr.): The Lighthouse Robbery 12; small audience. A Turkish Texan 13; good audience.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. Ellis, mgr.): A Millionaire Tramp; business good. One Night in June 28. House dark 11-17.

ALBION.—HOWARD'S OPERA HOUSE (G. O. Russell, mgr.): Bippens Orchestra 15. The Modern Minstrel 24. Alabama Feb. 4.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): Quinlan and Wall's Minstrels 6; house packed. Mickey Finn 9; small house.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, mgr.): Brown's in Town 8; fair house. Reuben in New York 17.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, mgr.): King Dodo 17. The Blondells 21. A Runaway Match 28.

INDIAN TERRITORY.

CHICKASHA.—WAGNER OPERA HOUSE (H. P. Furt, mgr.): Beggar Prince Opera co. 15. E. J. Carpenter's For Her Sake 16. Rip Van Winkle 21. Mahara's Minstrels 24. Morey Stock co. 26-31.

ATOKA.—OPERA HOUSE (F. D. Crawford, mgr.): Labadie's Faust 10; good house. Simon Stock co. 14. Guy Stock co. 16-18, presenting The Vendetta, The Three Musketeers, and Foul Play.

MUSKOGEE.—OPERA HOUSE (A. A. Kinney, mgr.): Two Jolly Rovers 5 to light business. Hubert Labadie's Faust 6 to good business. A Wise Woman 20.

HOLDENVILLE.—McFARLIN OPERA HOUSE (J. A. Russell, mgr.): Rip Van Winkle 12; full house.

IOWA.

OTTUMWA.—NEW MARKET STREET THEATRE (J. Frank Jersey, mgr.): The Liberty Belles 6; business fair. Charles B. Hanford in The Taming of the Shrew 8; good business. Side Tracked 10; full house. Are You a Mason 12. Ole Olson 14. The Storks 15. Plain Folks (local) 16. Old 81 Plunkard 17. Percy Williams 19. The Prisoner of Zenda 20. The Sign of the Cross 23. Florodora 24. Brothers Byrne 26. Poor Relation 29.——GRAND OPERA HOUSE (Eduard Mochn, acting mgr.): Irilli Comedy co. 12-17 canceled. The Frys 19-24.——ITEMS: Edward M. Fritz, late manager of the Grand Opera House, became advance agent for A Secret Dispatch 6, joining the co. at Council Bluffs.

AUSTIN J. MUMMERT.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Helen Grantley in The Girl and the Judge 15. The Prisoner of Zenda 28.——ITEMS: Stage-Manager H. T. Kelly has resigned his position at the Metropolitan to accept a similar one with the Midland Theatre, at Fort Dodge. —Mary Blount, of the Charles B. Hanford co., is in the hospital at Topeka, Kans., suffering with an injured limb.

FRANK E. FOSTER.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): The Prince of Pilsen 6; capacity. The Fatal Wedding 7; fair house. The Hottest Coon in Dixie 9 canceled. Richard and Pringle's Minstrels 10; light house. Alphonse and Gaston 12; light house; co. disbanded. The Heart of Maryland 16. Suburban 17. Robert Mantell 20. The Peddler's Claim 21. San Toy 23. The Sign of the Cross 29. A Warm Reception 31. The Girl and the Judge 3. Barbara Frietchie 4. The Gay Lord Quex 5. Foxy Grandpa 6.——COATES OPERA HOUSE (Frank W. Coates, mgr.): The Frys 5-10; fair audiences. The Frank Long Repertoire co. 19-24.——STOUTS AUDITORIUM (T. M. C. A. mgrs.): May Parker's Little Pickaninny Comedy co. 22.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlin, Kindt and Co., mgrs.): On the Stroke of Twelve 7; fair house. The Counterfeiters 8; light business. Charles B. Hanford 9, in Much Ado About Nothing to good house. The Fatal Wedding 10; fair audience. The Convict's Daughter 11. Tracy, the Outlaw 13. The Black Vipers 14. Blanche Walsh 16. The Prisoner of Zenda 17. Sporting Life 18. The Storks 19. The Suburban 20. Robert B. Mantell 21. Bryne Brothers 23.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, mgr.): Charles B. Hanford presented The Taming of the Shrew 7 to moderate business. The Heart of Maryland 13; good business. The Two Orphans 20. The Sign of the Cross 23, 24.——GRAND OPERA HOUSE (William Foster, mgr.): Down Mobile 8-10; fair business. Side Tracked 12-14; good business. Ole Olson 15-17. The Black Vipers 19-21.——AUDITORIUM (William Foster, mgr.): The Prince of Pilsen 10; receipts $2,500.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): The Convict's Daughter 8 to light house. Tracy, the Outlaw, 9 to topheavy house. The Fatal Wedding 12; small audience. The Storks 14; one of the best houses of season. Mr. Jolly of Joliet 15. The Black Vipers 17. Florodora 19. The Sign of the Cross 20. Robert Mantell 22. A Poor Relation 28. Le Voyage en Suisse 29.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, mgr.): The Prince of Pilsen 8 to S. R. O. The Fatal Wedding 9; fair business. Charles B. Hanford in Taming of the Shrew and Much Ado About Nothing 10; good houses. Are You a Mason 13; moderate business. The Heart of Maryland 14. Blanch Walsh 15. Helen Grantly 20. The Prisoner of Zenda 21. Mickey Finn 22.

FORT DODGE.—MIDLAND THEATRE (Beth Meservey, mgr.): Charles B. Hanford in Much Ado About Nothing 12; large audience. Are You a Mason 14. A Peddler's Claim 21. The Span of Life 28. Helen Grantly in The Girl and the Judge Feb. 2. Reaping the Harvest 5.——ARMORY HALL: Carl Quist Orchestra 7 to large attendance.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): At Cosey Corners 7 pleased full house. The Hottest Coon in Dixey 8 pleased fair house. A King of Tramps 15 and Colorado 23 canceled. Frank Long Comedy co. 12-16. The Man in the Iron Mask 24. The Prisoner of Zenda 29. Barbara Frietchie Feb. 2. Foxy Grandpa 7.

MARSHALLTOWN.—ODEON THEATRE (Busby Brothers, mgrs.): Side Tracked 8; fair attraction. The Prince of Pilsen to S. R. O. The Frys 12-18. Kate Claxton in The Two Orphans 21. Tracy the Outlaw 22. The Sign of the Cross 28. Florodora 28. The Man in the Iron Mask 31. The Gay Lord Quex Feb. 2

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Reall, mgr.): The Burgomaster 6 to packed house. Puddinhead Wilson 7; fair business. The Burglar and the Waif 8; moderate attendance. The Royal Lilliputians 9, 10; immense houses. The Prince of Pilsen 12. Charles Hanford 13, 14. Are You a Mason 15. Killies' Band 16. Down Mobile 17.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearington, mgrs.): The Secret Dispatch 12. Gideon's Minstrels 14. Old 81 Plunkard 16. A Breezy Time 19.——ITEM: Owing to a leak in the furnace boiler 12, caused by the cold weather, The Secret Dispatch co. were prevented from giving a performance.

ATLANTIC.—OPERA HOUSE (C. P. Hubbard, mgr.): Beggar Prince Opera co. in The Pretty Parisian 7 pleased good house. The Girl from Tacoma failed to appear. Side Tracked 16. Elks' Minstrels 22, 23. Reaping the Harvest 28. Sanford Dodge Feb. 2. A Breezy Time 5. The Irish Pawnbrokers 11.

MISSOURI VALLEY.

MISSOURI VALLEY.—THEATRE (William Harmon, mgr.): Alden Benedict's Thelma 10; good house. The Span of Life 23. Reaping the Harvest 30. Pickings from Puck Feb. 6. Beggar Prince Opera co. 11.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): The Royal Lilliputians 8; large audience. The Burglar and the Waif 9; good business. Way Down East 11; crowded house. The Kilties' Band 17. Ole Olson 18.

KEOKUK.—THEATRE (Chamberlin, Harrington and Co., mgrs.): The Liberty Belles 5; fair house. Are You a Mason 9; fair audience. The Fatal Wedding 13. Mr. Jolly of Joliet 16. The Storks 17. Florodora 20. Sporting Life 21.

ELDORA.—WIENER OPERA HOUSE (Gilman and Kenoyer, mgrs.): Sanford Dodge in The Gladiator 22. The Man in the Iron Mask 30. Troubadours Concert co. 29. A Poor Relation Feb. 6. The Darkest Hour 10. George Rain 17.

ANITA.—JOHNSON'S OPERA HOUSE (H. H. Cate, mgr.): The Girl from Frisco 13 failed to appear; co. disbanded at Creston, Nixey Comedians 15-17. Beggar Prince Opera co. Feb. 17.

CHEROKEE.—GRAND OPERA HOUSE (M. R. Robertson, mgr.): Down Mobile 15. Richards and Pringle's Minstrels 24. The Span of Life 27. The Irish Pawnbroker 29.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, mgrs.): Douglas May co, 12-17 failed to appear. The Man in the Iron Mask 27. The Prisoner of Zenda 31.

DECORAH.—GRAND OPERA HOUSE (Werner and Bear, mgrs.): The Denver Express 15. Down Mobile 26.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): Old 81 Plunkard 12. Beggar Prince Opera co. 16.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, mgr.): Richards and Pringle's Minstrels 16. A Little Outcast 20. Down Mobile 29.

GREENFIELD.—WARREN OPERA HOUSE (E. R. Warren, mgr.): The Girl from Frisco 5 failed to appear. The Boy Tramp 20.

KANSAS.

WICHITA.—CRAWFORD THEATRE (R. L. Martling, mgr.): Two Married Men 5; good business. 7; large house. The Wise Tramp 6; small house. For Love's Sake 9; poor attendance. Peck's Bad Boy 10; capacity houses. Morey Stock co. 12-17.——TOLER AUDITORIUM (H. G. Toler, mgr.): Orrin Ober Stock co. 5-10, except 9, opened to good house. Plays: The Senator's Daughter, In Alabama, The Land of Cotton, The Black Diamond, The Village Fool, and The James Boys. Electa Gifford in Shakesperian song recital 9; good attendance. Stater's Comedians 12-17.

ATCHISON.—THEATRE (P. H. Alexander, mgr.): Old Jed Prouty 5; audience small. The Power Behind the Throne 9; audience small. A Breezy Time 12. The Prince of Pilsen 16. When We Were Twenty-one 19. The Span of Life 20. The Show Girl 23. Not Guilty 26. The Fatal Wedding 28. The Christian 29. Mr Jolly of Joliet 30.

PARSONS.—EDWARDS OPERA HOUSE (W. T. Neligh, mgr.): Stater's Madison Square Theatre co. 8-10 in Won by Waiting, Brother John, and Nell Gwynne; large houses. The Dice of Death 10 to large house. The Show Girl 14. The Game Keeper 17. Way Down East 21. Barlow's Minstrels 28. Milton's Comedians 31. Are You a Mason Feb. 4.

FITTSBURG.—OPERA HOUSE (W. W. Bell, mgr.): The Power Behind the Throne 5; good house. The Game Keeper 8; fair house. The Dice of Death 9; poor house. Nell Gwynne 10; good house. Hout Stock co. 12-14. Alphonse and Gaston 17. The Christian 21. Jessie James' Last Days in Missouri 22. Way Down East 24. Veronee Stock co. 26-31.

TOPEKA.—CRAWFORD'S OPERA HOUSE (Ray Crawford, mgr.): David Harum 6; very large audience. The Burgomaster 7 to crowded house. Kate Claxton in The Two Orphans 9; attendance good. Two Married Men 10 to large house. The Show Girl 16. When We Were Twenty-one 17. Flints, hypnotists, 12-17.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (W. G. Parker, mgr.): Mahara's Minstrels 10; fair attendance. Carpenter's For Her Sake 20. Tracy, the Outlaw 28. The Show Girl 30. Beggar Prince Opera co. Feb. 5. Jule Walters 10. A Wise Woman 11. Hout Stock co

mgr.): Railroad Jack 13. The Convict's Daughter 21. Are You a Mason 27. The Missouri Girl 31. Mr. Jolly of Joliet Feb. 4.

GREAT BEND.—WELNER'S OPERA HOUSE (J. F. Lewis, mgr.): Carpenter's For Her Sake 9; S. R. O. Two Jolly Rovers 16. Shubert's Symphony Club 19.

NEWTON.—NEW RAGSDALE OPERA HOUSE: Mahara's Minstrels 5; small house. Railroad Jack 6; large house. Two Married Men 8; fair house. When We Were Twenty-one 13. Peck's Bad Boy 16.

CHANUTE.—WILLIAMS THEATRE (G. W. Williams, mgr.): Dark. The Game Keeper 15. Slater's Madison Square Theatre co. 19-21. Two Jolly Rovers 28, 29. California Feb. 6.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Carpenter's For Her Sake 6; fair house. Elks' Minstrels 6 to S. R. O. Railroad Jack 9; large house.

OSAWATOMIE.—AGNEW OPERA HOUSE (W. L. Dunaway, mgr.): The Convict's Daughter 12; full house.

WINFIELD.—GRAND OPERA HOUSE (Ed R. Pyer, mgr.): Two Married Men 7 to full house.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): Herald Square Stock co. 5-10 in Fate of Man, A Romance of Idaho, Driven from Home, An American Beauty, The Police Alarm, A Debt of Honor, and The Country Postmaster to good houses. Quinlan and Wall's Minstrels 13; good house. Jefferson De Angelis 22. Mrs. Le Moyne 29. The Strollers 31.——ITEMS: Homer Tilman, leading man in Herald Square Stock, met with painful accident after the curtain fell on The Police Alarm by the accidental discharge of a pistol; the blank cartridge wad entered his hand.—Messrs. Pedley and Burch, of this city, have leased the Grand Opera House at Evansville, Ind.; their lease begins Sept. 1, 1903.—There is a movement, backed by Louisville capitalists, to build a first-class opera house in this city to cost $100,000, and will probably be leased by Messrs. Pedley and Burch, managers of the Temple.

PADUCAH.—THE KENTUCKY (James R. Engleish, mgr.): Sam T. Jack's Burlesquers 6; large business. Sporting Life 7 merited larger audience. The Black Vipers 8, 9 to fair business. The Hoosier Girl 10; fair business. The Gay Lord Quex 13. The Christian 14. The White Slave 16. A Thoroughbred Tramp 17. The Irish Aristocrat 19. Jefferson De Angelis in The Emerald Isle 20. A Fair Boy 21. The Belle of New York 22. A Royal Slave 23. Metropolitan Burlesquers 24. Myrkle and Harder co. 26-31. Mrs. Le Moyne 27.

FRANKFORT.—CAPITAL THEATRE (J. B. and A. D. Blanton, mgrs.): Effie Ellsler in When Knighthood Was in Flower 5; large audience. Gypsy Jack 12. Mrs. Le Moyne in Among Those Present 21. Morrison's Faust 23. The Belle of New York 27. Rose Coghlan Feb. 6. The Four Cohans 9. Mr. Jolly of Juliet 13. Creatore's Band 17. 'Way Down East 23.

MOUNT STERLING.—GRAND OPERA HOUSE (Nimrod Anderson Wilkerson, mgr.): Johnnie on the Spot 7, 8; small audiences. Gypsy Jack 13; fair house. The Poor Mr. Rich 16 canceled. Why Patsy Left School 19 canceled. Reuben in New York 26 canceled. Morrison's Faust 29. The Missouri Girl 30. Herald Square Stock co. (return) Feb. 2-4. Old Arkansaw 5.

ASHLAND.—THEATRE (Bryan and Martin, mgrs.): Maloney's Wedding Day 1 to S. R. O. Effie Ellsler in When Knighthood Was in Flower 9 to S. R. O. The Missouri Girl 10; large house. Old Arkansaw 17. A Country Kid 26. Human Hearts 28. A Prince of Liars Feb. 7. The Minister's Son 10. Chicago Stock co. 16-21.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (H. H. Holland, mgr.): The Eleventh Hour 7; good business. Vendome Stock co. 13. Romeo and Juliet 16. A Thoroughbred Tramp 19. Metropolitan Burlesque 22. The Other Fellow 24. Wormwood 29.

RICHMOND.—NEW OPERA HOUSE (D. C. and R. S. Wiggins, mgrs.): Raymond, humorist and magician, 6, 9, to fair houses. The Poor Mr. Rich 17. The Missouri Girl 23.——GRAND OPERA HOUSE (B. Jarett, mgr.): Under Two Flags 14; small house.

MORGANFIELD.—GRAND OPERA HOUSE (Clark and Quincy, mgrs.): Sinsville co. in Romeo and Juliet 9 to small house. Gentry Stock co. 12-17 opened in The Girl and the Gambler to small attendance.

PARIS.—GRAND OPERA HOUSE (R. S. Porter, mgr.): When Knighthood Was in Flower 6 to good business. Tim Murphy 10; good audience. Gypsy Jack 16. Mrs. Le Moyne in Among Those Present 22. The Belle of New York 30.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, mgr.): The Eleventh Hour 8; fair house. Vendome Stock co. 13. Quinlan and Wall's Minstrels 17. Vendome Stock co. 22. The Other Fellow 28.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Anna Eva Fay 5-10 (except 9) to capacity. Tim Murphy 9; good audience. Kyrle Bellew 12; large house.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.): When Knighthood Was in Flower 7 to large audience. Gypsy Jack 17. Morrison's Faust 23.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, mgr.): Under Two Flags 9; good house.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Olympia Opera co. 4-6 and 8-10 in Wang, The Chimes of Normandy, Nell Gwynne, El Capitan and Bold Pasha; excellent houses. A Wise Woman 7; good house. A White Slave 11; fair house. William West's Minstrels 13. Gertrude Coghlan 14. The Belle of New York 15. Friends 16. Black Patti Troubadours 17. Finnigan's Ball 18. The Game Keeper 20. Old Jed Prouty 21. Hello, Bill 22. When We Were Twenty-one 25. Jeff De Angelis Opera co. 31.

BATON ROUGE.—ELKS' THEATRE (H. R. Stroube, mgr.): When We Were Twenty-one 3 to capacity. Mr. Plaster of Paris 9; good house. Lewis Morrison's Faust 12. The Minister's Son 13. Thomas Jefferson in Rip Van Winkle 15. Gordon's Minstrels 17. Thelma 20. Old Jed Prouty 21. Sam T. Jack's Burlesquers 22. The Eleventh Hour 24. Hello, Bill 26. Elks' Circus 30.

NEW IBERIA.—VENDOME OPERA HOUSE (A. B. Murray, mgr.): W. B. Patton in The Minister's Son 7 pleased large audience. Lewis Morrison's Faust 9; large audience. Gorton's Minstrels 11 pleased large audience. Thelma 13. Florodora 18. The Eleventh Hour 20. A Wise Member 28. Finnegan's Ball Feb. 1.

THIBODAUX.—OPERA HOUSE (H. L. Gibbs, mgr.): W. B. Patton in The Minister's Son 10 to fair business. Mr. Plaster of Paris 13. Thelma 16. Captain Racket (local) 18. Mahara Minstrels 20.——ITEM: H. L. Gibbs, manager of the House, and Carmen Alberti were married 7.

MORGAN CITY.—OPERA HOUSE (Loeb and Morrill, mgrs.): The Minister's Son 8; crowded house. French's New Sensation 9; packed house. Edwin Southern 25-27. Sam Jones Feb. 14.

LAKE CHARLES.—OPERA HOUSE (J. S. Toomer, mgr.): Faust 8; good business. Thelma 11; large audience. Lovers' Lane 19.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Hebert, mgr.): Edwin Southern 5-7 canceled. The Minister's Son to S. R. O.

OPELOUSAS.—SANDOZ OPERA HOUSE (Adolphe Jacobs, mgr.): Gorton's Minstrels 9; crowded house. Plaster of Paris 18.

MONROE.—OPERA HOUSE (I. Sugar, mgr.): Faust 17. The Belle of New York 20.

FRANKLIN.—AUDITORIUM (Abel and Borah, mgrs.): Gorton's Minstrels 12. Thelma 15.

ALEXANDRIA.—OPERA HOUSE (Julius Levin, mgr.): Thelma 12; good business.

MAINE.

LEWISTON.—MUSIC HALL (Charles Horbury, mgr.): Aubrey Stock co. 12-17 opened in Devil's Island. Other plays: Land of the Living, We 'Uns of Tennessee, In the Palace of the Czar, Dangers of Paris, Coast Guard, For Love of a Woman, A Deserter's Wife, Sweethearts and Lost in New York. Uncle Josh Spruceby 24.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Monte Carlo Girls Dec. 31 did not appear. Uncle Josh Spruceby 21.——ITEM: Daniel K. Merritt, known to the profession as "Dannie," the house lithographer, died 8 after a short illness.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Alma Chester co. 19-24.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, mgrs.): Ward and Vokes 10 to packed house. A Country Kid 12 canceled. Hilton, Spooner and Hoffman Juvenile Minstrels 12-14 to good business. When Knighthood Was in Flower 15 to S. R. O. A Mother's Heart 17. Guy Brothers' Minstrels 19. The Fatal Wedding 21 (return). Winchester 22. A Hidden Crime 24. Huntley Moore Stock co. 26-31. A Merry Chase Feb. 2. Al. G. Field's Minstrels 6. A Desperate Chance 7 (return). R. V. Phelan Stock co. 9-14.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, mgr.): Shuvelle's Romeo and Juliet 12; good house. When Knighthood Was in Flower 16. Winchester 20. An American Gentleman 23. Bennett and Moulton co. 26-31.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, mgr.): Erwood Stock 12-14 opened with A Mortgaged Slave. Other plays: The Power of Gold and Jesse James. A Trip to the Jungles 20. An American Gentleman 27.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, mgr.): My Island Prince 12 to small audience. Romeo and Juliet 16. A Trip to the Jungles 21.

ANNAPOLIS.—OPERA HOUSE (John R. Strange, mgr.): My Island Prince 13; fair business. A Trip to the Jungles 19. Brass Band 23. An American Gentleman 29

MASSACHUSETTS.

NORTH ADAMS.—EMPIRE THEATRE (James P. Sullivan, mgr.): Alaska 13; good attendance. A Royal Slave 13; light house. Peck's Bad Boy 15; good business. Harrison Brothers' Minstrels 17.——RICHMOND THEATRE (William P. Meade, mgr.): Martin's U. T. C. 10 packed house. The Wild Rose 12; large business. Bostock's Trained Animals 14, 15; business good. Weedon Grossmith in The Night of the Party 20. Andrew Mack 21. The Show Girl 22.
THOMAS A. HAGGERTY.

FITCHBURG.—CUMINGS' THEATRE (W. A. Wesley, mgr.): Uncle Josh Spruceby 7; good business. Winchester (return) 8; fair business. Circumstantial Evidence 9; fair business. Peck's Bad Boy 12; good business. Miss New York, Jr., 16. Tracy, the Outlaw 17.——WHITNEY OPERA HOUSE (Stephen Barrett, mgr.): Innocent Beauties 12-14; fair business. The Post Mail 16.——ITEM: In the local police court 13, Max Schrade was fined $100, the maximum sentence, for assault with a razor on Harry Wright. Both were members of the Katherine Rober co., and the assault occurred in one of the dressing-rooms of the Cummings' Theatre 1.

HOLYOKE.—OPERA HOUSE (H. L. Potter, mgr.): McAuliffe Stock co. 5-10; excellent business. Ten Nights in a Bar Room 12. The New Clown 13; both to large audiences. Bostock's Animals 16, 17. Notre Dame 20. The Show Girl 21.——THE EMPIRE (T. F. Murray, mgr.): The Royal Opera co. 12-14; small attendance. The Limited Mail 15-17 opened to large audience. The Power of the Cross 19-21. A Royal Slave 26-28.——ITEM: The Royal Opera co. disbanded here.

LYNN.—THEATRE (Frank G. Harrison, mgr.): A Modern Magdalen 8 to fair business. Arizona 9, 10, to good business. Corse Payton Stock co. 12-17 to good audiences. Plays: Held by the Enemy, Friends, Faust, A Harmless Flirtation, Dangers of a Great City, A Guilty Wife, An American Girl, Only a Farmer's Daughter, Little Lord Fauntleroy, Over the Hills to the Poor House, Daniel R. Ryan co. 19-24. Alma Chester co. 26-31. Henrietta Crossman Feb. 4.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, mgr.): Harrison Brothers' Minstrels 9, 10 to poor business. Under Southern Skies 12; large audience. Arizona 17. Bennett and Moulton co. 19-24. Harcourt Comedy co. 26-31.——BIJOU (Henry Myers, mgr.): Beyond Pardon 9-10 to good business. A Thoroughbred Tramp 12-14; small houses. At Cripple Creek 15-17.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Bennett-Moulton co. 5-10; large business. Plays: Outcasts of Society, Darkest Russia, The Devil's Web, Shipwrecked, The Path of Duty, Prince of Detectives, By the King's Command, and The Dangers of New York. Clara Turner co. (return) 21-24. E. V. Phelan Stock co. 26-31. Nat Goodwin and Maxine Elliot Feb. 2.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Katherine Rober 12-17 opened to capacity; business continues good. Plays: Madame Sans Gene, Baebo, Roxana's Child, In Dixie Land, Dr. Bill, A Dashing Widow, Kathleen Mavourneen, A Lady of Quality, and Nick Carter. E. V. Phelan Stock co. 19-24. May Fiske co. 26-31. King Dramatic co. 2-7.

WORCESTER.—THEATRE (Felix R. Wendelschaefer, mgr.): The Drummer Boy (local) 12-17; large business. Bostock's Animals 19-23. Virginia Harned in Iris 27. The Show Girl 30, 31.——LOTHROP'S OPERA HOUSE (P. F. Shea, and Alf T. Wilton, mgrs.): A Montana Outlaw 12-17; excellent business. A Ruined Life 19-25.

PITTSFIELD.—ACADEMY OF MUSIC (James A. Sayer, mgr.): Zig-Zag Alley 9; large house. A Royal Slave 12; good business. Circumstantial Evidence 13; fair house. Harrison Brothers' Minstrels 15 failed to appear. Peck's Bad Boy 17. Bennett-Moulton co. 19-24. Jessie James 26. Her Marriage Vow 30.

MILFORD.—MUSIC HALL (H. E. Morgan, mgr.): Beyond Pardon 12; fair business. Pretty Peggy 15; Hite' benefit. The Limited Mail 19. Under Southern Climes 22.——LYCEUM HALL (L. K. Barber, mgr.): A. R. Stover co. 9, 10 in Ten Nights in a Bar Room and U. T. C.; light business.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): King Dramatic co. 12-17; large houses. Under Southern Skies 20, 21. U. T. C. 23, 24.——ACADEMY OF MUSIC (C. F. Dempsey, mgr.): Spotless Town 15-17. Utopian Burlesque co. 19-21. Rose Hill Burlesque co. 22-24.

TAUNTON.—THEATRE (Ralph Anthony, mgr.): Winchester 8; large audience. The Wild Rose 10; fair house. Harvard Glee Club 14; packed house. Arizona 15; good audience.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Corse Payton's Stock co. 5-10; fair business. The Fast Mail 13; fair house. Uncle Josh Spruceby 14; good houses. Under Southern Skies 19.

ATHOL.—OPERA HOUSE (Albert Ellsworth, mgr.): Opera House opened 17 with Miss New York, Jr., to good house. Bennett and Moulton co. 19-24. Mildred Holland March 4.

GREENFIELD.—OPERA HOUSE (Lawler Brothers, mgrs.): Ten Nights in a Bar Room 13; good house. Harrison Brothers' Minstrels 19.

WEBSTER.—MUSIC HALL (H. S. Taylor and Co., lessees): The Convict's Daughter Feb. 7. U. T. C. 17.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, mgr.): Dark 7-14. Bennett and Moulton co. 26-31.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (Jackson and Dresser, mgrs.): Dark.

MICHIGAN.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): Kidnapped in New York 9 canceled, owing to illness of Barney Gilmore. Search Lights of a Great City 10; fair house. Rebecca Warren in East Lynne 14. Marguerita Sylva in The Strollers 16.——THE EDISON (Elmer McCormick, mgr.): Ezra Kendall in The Vinegar Buyer 10; large house. Vaudeville, headed by Eva Mudge, 15, 16. Janice Meredith 19. An American Hustler 20. The Wizard of the Nile 21.

KALAMAZOO.—ACADEMY OF MUSIC (R. A. Bush, mgr.): On the Suwanee River 9; crowded house. Jules Grau Opera co. 10 in El Capitan and The Wizard of the Nile; business fair; very good co. Weary Willie Walker 14; house packed. Glick Stock co. 15-17. The Fisherman's Daughter 19. The Strollers 20. Hanlon's Le Voyage en Suisse 21. Quinlan and Wall's Minstrels 23.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, mgr.): A Texas Steer 8; fair house. The Fisherman's Daughter 12; poor house. A Royal Prisoner 16 canceled. John Griffith in Macbeth 21. The Liberty Belles 28.——CITY OPERA HOUSE (William Murrell, mgr.): Castle Square Stock co. 12-17; poor house.

OWOSSO.—SALISBURY OPERA HOUSE (C. E. Salisbury, mgr.): Castle Square Stock co. closed a successful week's engagement 11 in The Deserter, Jesse James, The Young Mrs. Winthrop, Our Homestead, and The Wit Outwitted. John Griffith in Macbeth 12; good houses. The Knowles 15-19. William Owen 20.

GRAND RAPIDS.—NEW POWERS (J. M. Wood, mgr.): Leon Hermann 9, 10; well filled houses. Jules Grau Opera co. 13, 14, presented The Wizard of the Nile and El Capitan. The Strollers 21. John Griffith in Macbeth 17.——THE GRAND (O. Stair, mgr.): Search Lights of a Great City 11-14; large audiences. Weary Willie Walker 15-17.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): Ezra Kendall in The Vinegar Buyer 7; good house. Jules Grau's Opera co. in The Wizard of the Nile 8; fair house. On the Suwanee River 9; fair house. John Griffith in Macbeth 10; good house. Monarch Minstrels 12; fair house. Howard Hall in The Man Who Dared 13; fair house.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Rebecca Warren in East Lynne 7; fair house. John Griffith in Macbeth 8; fair business. Ezra Kendall in The Vinegar Buyer 9; large audience. On the Suwanee River 10; good business. El Capitan 15. The Fisherman's Daughter 16.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Kilties' Band 5; S. R. O. Lost River 6; fair house. Floredora 14. Joseph, Jr., and William Jefferson in The Rivals 15. The Evil Eye 20. A Royal Prisoner 23. The Liberty Belles 24. John Griffith in Macbeth 28.

MT. PLEASANT.—OPERA HOUSE (E. J. Van Leuven, mgr.): Knight and Decker's Monarch Minstrels Dec. 30; small house. John Griffith in Macbeth 13; crowded house. William Owen in The School for Scandal 26. Band Concert 28. Francis Russell Concert co. 30.

LUDINGTON.—OPERA HOUSE (U. S. Grant, mgr.): Colonel Motive Picture co. 6 to S. R. O. Weary Willie Walker 8 to small house. A Royal Prisoner 12 canceled. T. A. C. Minstrels (local) 14, 15. Tom Marks co. 19-24.

FLINT. STONE'S OPERA HOUSE (Albert C. Pegg, mgr.): East Lynne 5; good house. Weary Willie Walker 12 pleased good house. Quo Vadis 13. The Rustler 16. The Wizard of the Nile 19. Janice Meredith 20.

BUSHNELL.—THE GRAND (Ray E. McGrath, mgr.): Hilda Thomas in The Fisherman's Daughter 11; good business. Jules Grau Opera co. 12 to fair house. Adams, magician, 13, 14. Rose of Kent 15. John Griffith 16. A Warm Reception 21. A Jolly Tramp 22. Tramp 23.

GOLDWATER.—TEMPLE OPERA HOUSE (John T. Jackson, mgr.): John Griffith in Macbeth 6; large audience. Gay Mardi Gras 14 failed to appear. Orpheum and Gaiety change date to 17 from April 14. The Lighthouse Robbery 21.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Ezra Kendall in Janice Meredith 10 to very large house. The Strollers 14 to good co. William Owen in The School for Scandal 17. Castle 22.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Larkin, mgr.): Leon Herrmann 12 to fair house. The Man Who Dared 14; fair house. Castle 20. Fays Quilter Feb. 10. Man to Man 2.

ANN ARBOR.—ATHENS THEATRE (Dora M. Gaskell, mgr.): The Knowles 8-10; fair house. Rose Lynne 16. Jules Grau's Opera co. 17. The Strollers 18. Castle 22. Quinlan and Wall's Minstrels 23.

IRON MOUNTAIN.—SUNDLE'S OPERA HOUSE (A. J. Sundle, mgr.): The Rivals 20. The Moonshiner's Daughter 23. Edmund Waldmann 26, 27.

CALUMET.—THEATRE (John D. Cuddihy, mgr.): The Kilties 8 to capacity. Floradora 13 to S. R. O.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): Dark.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Beach, mgr.): A Texas Steer 12 to S. R. O.

MINNESOTA.

DULUTH.—LYCEUM THEATRE (G. A. Marshall, mgr.): Primrose and Dockstader's Minstrels 5, 10; large house. Kilties' Band 13; fair house. Devil's Island 13 canceled. Lord Strathmore 13, 14. The Evil Eye 15, 16. Daniel Sully 17.——METROPOLITAN OPERA HOUSE (W. H. Meaney, mgr.): Ferris Stock co. have prolonged engagement indefinitely, playing to packed houses. Heart and Sword 8-10. Llawood 12-14.

GWATONKA.—METROPOLITAN OPERA HOUSE (Joseph W. Rowland, mgr.): 'Way Down East Dec. 30 pleased capacity. Lord Strathmore 7; fair house. A Little Outcast 26. The Prisoner of Zenda Feb. 5. John Griffith in Macbeth 14. A Devil's Lane 19. Goodall and McGrafft Stock co. 23-28.——AUDITORIUM (William A. Kuhst, mgr.): Ohio (local) 9; good house; repeated 10.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): Adelaide Thurston 10; large business. Pudd'nhead Wilson 12 failed to appear. North Brothers 13-17 in Jack o' Diamonds, David Garrick, The Tie That Binds, The Two Orphans, Turned Up, and Camille. Carpenter's A Little Outcast 24.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Adelaide Thurston in At Cozy Corners 6 to large audience. Merchants' Carnival (local) 12, 13 to good houses. Pudd'nhead Wilson 16. North Brothers' Comedy co. 26-31. The Prisoner of Zenda Feb. 4.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Walker Whiteside presented Hamlet 7; audience large. Virginia Drew Trescott in Lord Strathmore 15. Walker Whiteside in Richard III 17. Adelaide Thurston 21.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): Denver Express 7; business light. The White Mahatma 15. Sanford Dodge 19. Columbia Concert co. 31. Shore Acres Feb. 16.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Lord Strathmore 7; light house. The Evil Eye 12. The Kilties 14. Pudd'nhead Wilson 17. The Rivals 27.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Alphouse and Gaston 5; large house. Walker Whiteside in Richard III 9; large house.

MISSISSIPPI.

PORT GIBSON.—OPERA HOUSE (Mell L. Hackett and Co., mgrs.): Lyman Twins Dec. 17; good house. London Mystery 22-24; poor houses. Wormwood 26; good house. Arnold Stock co. 29 in In Honor Bound, Midnight in Chinatown, Under the Shadow of a Rope, Struggles of Life, Self Accused, The Inspirator Kid, and A Race for a Husband; S. R. O. The Diamond King 5 canceled. George W. Brott Stock co. 12-17. Thelma 21. Mr. Bluff of New York 22. The Game Keeper 23. Nebraska Indians Feb. 2. Flanigan's Ball 4. Hoyt's Comedy co. 9-14.

VICKSBURG.—WALNUT STREET THEATRE (Thomas M. Searles, mgr.): Stuart Robson in The Henrietta 5; S. R. O. Floradora 8; large business. Mahara's Minstrels 9, 10; fair houses. The Belle of New York 13. Lewis Morrison 14. Kelcey and Shannon 15. Thomas Jefferson 16. The Eleventh Hour 21. The Game Keeper 22. Thelma 24. Mr. Plaster of Paris 28. Hello, Bill 27. Creatore 28. When We Were Twenty-one 29. Jefferson De Angelis 30.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg, mgr.): Stuart Robson in The Henrietta 7; well pleased audience. Mrs. Le Moyne 8 in Among Those Present; highly delighted audience. Rosenc and Holland's Minstrels 9 pleased fair audience. Arnold Stock co. 12-17 opened in A Struggle for Life to S. R. O. Tim Murphy 20. Louis Morrison 24. Jefferson De Angelis 28. Peck's Bad Boy 29.

JACKSON.—THE CENTURY (F. T. Ballard, mgr.): Edwin Southern 3 canceled. The Gay Lord Quex 5; fair house. Stuart Robson 6 in The Henrietta; large house. Floradora 9 to capacity. The Belle of New York 12. Lewis Morrison 15. Kelcey-Shannon 17. The Eleventh Hour 21. Sam T. Jack's Burlesquers 24.

YAZOO CITY.—CITIZENS' OPERA HOUSE (Wolerstein and Co., mgrs.): The Gay Lord Quex 7; house good. The Eleventh Hour 19. The Minister Son 20. The Game Keeper 26. Thelma Feb. 3. Murray and Mack (return) 7.

COLUMBUS.—OPERA HOUSE (T. J. Lock, Jr., lessee): Barlow and Wilson Minstrels 6; good business. Mrs. Le Moyne 10; excellent performance; fair audience.

BROOKHAVEN.—HEUCK'S OPERA HOUSE (Charles Heuck, mgr.): Arnold Stock co. 5-10; fair houses. Mahara's Minstrels 12; fair house. The Minister's Son 16.

HAZLEHURST.—FALER'S OPERA HOUSE (A. Mangold, mgr.): Arion Male Quartette 3; fair house. Mahara's Minstrels 13; topheavy house. Hoyt's Comedy co. 19-21.

WEST POINT.—OPERA HOUSE (Ellis and Westbrook, mgrs.): Dark.

MISSOURI.

LAMAR.—OPERA HOUSE (Moore and McGilvray, mgrs.): Courtney Morgan canceled 16. Gideon's Minstrels 5 to fair business. Hunt Stock co. 8-10 in The Heart of Virginia, A Mother's Sacrifice, and Two Irish Hearts opened to S. R. O. The Dice of Death 16. When We Were Twenty-one 27. E. J. Carpenter's For Her Sake 28. The Stowaway Feb. 9. Barlow's Minstrels 11. Gus Milton Stock co. 16, 17. James Boys in Missouri 20. Carpenter's A Little Outcast 24.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, mgr.): The Burgomaster 12. The Prince of Pilsen 17. The Show Girl 19. Kilties' Band 20. The Girl and the Judge 22. A Turkish Texan 24. The Christian 27. Mr. Jolly of Joliet 31.——LYCEUM THEATRE (C. U. Philley, mgr.): Lost in the Desert 11, 12. Kings and Queens 13. Williams and Walker 14, 15.

JOPLIN.—NEW CLUB THEATRE (Crawford, Zehrung and Philley, lessees): Kate Clayton in The Two Orphans 7; fair audience. The Girl I Left Behind Me 8 (local); good house. David Harum 9; fair business. The Game Keeper 11; good audience. Lillian Mortimer co. 12-18 opened to S. R. O. The Flints 19-24.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, mgr.): California 12; satisfactory business. The Secret Dispatch 19. The Deemster 20. Katherine Willard in The Power Behind the Throne 23.——BURNETT OPERA HOUSE (J. K. O'Niel, mgr.): Lady Bostonian Quartette 15. Fred Emerson Brooks, humorist, 31.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. P. Waterman, mgr.): The Show Girl 9; poor house. California 13; deserved a better house. The Power Behind the Throne 15. The Secret Dispatch 17. Barlow's Minstrels 19. The Deemster 20. Railroad Jack 28. 'Way Down East 30. Gideon's Minstrels Feb. 3. Old Si Plunkard 10.

CARTHAGE.—GRAND OPERA HOUSE (E. S. Brigham, mgr.): A Breezy Time 6; good house. Kate Clayton in The Two Orphans 8; good house. The Game Keeper 9; fair house. Estes Stock co. 26, 27. When We Were Twenty-one 28. Carpenter's For Her Sake 30.

MACON.—BLEES THEATRE (H. E. Logan, mgr.): The Kings and Queens Dec. 31; good house. The Black Vipers 3; small house. The Deemster 11-16. California 20. The Foxy Tramp 24. Railroad Jack 26.

MARSHALL.—OPERA HOUSE (William M. Striker, mgr.): Kings and Queens Burlesque canceled on account of losing their wardrobe and property by fire at Fulton, Mo. California 14. The Power Behind the Throne 19.

HANNIBAL.—PARK THEATER (J. B. Price, mgr.): The Show Girl 7; good business. Gideon's Minstrels 9; fair business. Lost in the Desert 13. The Fatal Wedding 15. Foxy Quiller 17. Floradora 22. Robert Mantell 24. Grace Hayward co. 26.

BOONVILLE.—HEGARTY'S OPERA HOUSE (P. Hellerna, mgr.): The Show Girl 8; fair house. The Power Behind the Throne 14. The Secret Dispatch 16. Barlow's Minstrels 17. The Cowboy and the Lady 24, 26.

KIRKSVILLE.—HARRINGTON THEATRE (F. M. Harrington, mgr.): The Secret Dispatch Dec. 13; good business. Gideon's Minstrels 15. The Deemster 17. Katherine Willard in The Power Behind the Throne 21.

DE SOTO.—THE JEFFERSON (Leon Herrick, mgr.): The Christian 16. In California 20 canceled. Sweden and Paige co. 26-31. A Millionaire Tramp 16.

BUTLER.—OPERA HOUSE (J. A. Trimble, mgr.): A Breezy Time 9; good business. Vessie Farrell co. 12-17. East Lynne 19. Carpenter's For Her Sake Feb. 4.

BOONVILLE.—STEPHENS OPERA HOUSE (Stephens and Hickman, mgrs.): Gideon's Minstrels 6 to good house. The Secret Dispatch 15. The Power Behind the Throne 17.

CHARLESTON.—GRAND OPERA HOUSE (S. P. Loobe, mgr.): Wormwood 8; very poor house. Speeden Comedy co. 12-15 in Virginia, Along the Wabash, and The Two Orphans. Gideon's Minstrels 16.

SPRINGFIELD.—BALDWIN OPERA HOUSE (Brooks and Houston, mgrs.): Florodora 5; house packed. David Harum 10; good business. The Christian 17.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Land Markword, mgr.): Dark.

MONTANA.

BUTTE.—SUTTON'S BROADWAY THEATRE (Dick P. Sutton, mgr.): Human Hearts 11-13. Robert Downing in The Gladiator 14-16. The Bostonians 17. Zaza (Florence Roberts) 18-20. Captain Jenks 22, 24. David Warfield 25-27. The Tyranny of Tears 28, 29. Harry Brewster 30, 31.——GRAND OPERA HOUSE (Howe and Marks, mgrs.): Dark.——UNION THEATRE (Al. Cubin, mgr.): Chicago Burlesque co. 18-25.

HELENA.—THEATRE (F. W. Agate, mgr.): Yale's Devil's Auction 6 to crowded house. Jack Monroe 9. Robert Downing 10; large audience. Human Hearts 15. Bostonians 16.

MISSOULA.—UNION OPERA HOUSE (A. H. Hartley, mgr.): A Devil's Auction 7; fine house. The Bostonians 14. Human Hearts 28.

BILLINGS.—OPERA HOUSE (A. L. Babcock, mgr.): May Sargent co. 7 in Other People's Money to large audience.

ANACONDA.—THEATRE MARGARET (H. F. Collins, mgr.): Human Hearts 10 to capacity. The Bostonians 16. Zaza 17.

GLENDIVE.—OPERA HOUSE (J. R. Whitmyer, mgr.): A Runaway Match 16.

NEBRASKA.

LINCOLN.—THE OLIVER (Zehrung and Crawford, mgrs.): Royal Lilliputians 6; large audience. The Burgomaster 8; crowded house. Kate Clayton canceled. The Prince of Pilsen 15. Williams and Walker 16, 17. Are You a Mason 19. The Show Girl 21. Ole Olson 23, 24. Orpheum Vaudeville Show 31. Pickings from Puck Feb. 2. Kyrle Bellew 3.

FREMONT.—LOVE'S THEATRE (Pace Love, mgr.): Charles B. Hanford 7 in Much Ado About Nothing to large audience. 'Way Down East 12. Are You a Mason 20. Side Tracked 21. Orpheum Show 30.——ITEM: Some new scenery and a drop curtain embellishes the stage of the Love.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Gregory, mgrs.): The Deemster 5; fair business. Two Married Men 17. The Missouri Girl 21. Thelma 23. Side Tracked 27. The Richtits 29-31.——STEELE'S OPERA HOUSE (J. C. McClay, mgr.): Are You a Mason 17.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, mgr.): The Missouri Girl 8; good house. The Burglar and the Waif 10; fair audience. Two Married Men 23.

NORFOLK.—AUDITORIUM (George H. Spear, mgr.): 'Way Down East 12 to good business. Alden Benedict's Thelma 15. Other People's Money 27. Ole Olson 30.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, mgr.): The Span of Life 21. The Christian 30.——JENNE OPERA HOUSE (John C. Nuth, mgr.): May Parker's Pickininies 6; crowded house.

YORK.—AUDITORIUM (Joe Brown, mgr.): The Missouri Girl 12; fair house. 'Way Down East 14.

HASTINGS.—KERR OPERA HOUSE (George Stevenson, mgr.): The Missouri Girl 8; fair business.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Graham's Southern Specialty co. 12; large house. Beyond Pardon 14 to good business.——PARK THEATRE (John Stiles, mgr.): Uncle Josh Spruceby 8-10; large houses. Spotless Town 12-14; S. R. O. The Power of the Cross 15-17. A Thoroughbred Tramp 19-21. The Convict's Daughter 22-24.

CONCORD.—WHITE'S OP

[illegible] Jan. 7. Business good.

ELMIRA.—GRAND OPERA HOUSE (Harry Spencer, mgr.): Nat C. Goodwin in When We Were Twenty-One 19; crowded house. The Girl I Left Behind Me (local) 20. Kirk La Shelle co. 21. Sam T. Jack's Burlesquers 22. Robert Mantell 23. Rose Coghlan 24. Jessie Bonstelle co. 26-31. Primrose and West's Minstrels Feb. 2. Paul Gilmore 3. Mansfield 4. Lyceum Theatre Stock co. 5-7. Maxine Elliott 9. Lincoln J. Carter's Fast Mail 10. Rose Melville 11. Mrs. Leslie Carter 12. Blanche Walsh 13. Lyceum Theatre Stock co. 16-21. Sousa and his Band 23. Lyceum Theatre Stock co. 24-28. Joseph Jefferson 30. Lyceum Theatre Stock co. March 2-7. Mrs. Fiske 9. Lyceum Theatre Stock co. 10-14. Lyceum Theatre Stock co. 16-21. Lyceum Theatre Stock co. 23-28. Lyceum Theatre Stock co. 30-April 4. Lyceum Theatre Stock co. April 6-11. Lyceum Theatre Stock co. 13-18. Lyceum Theatre Stock co. 20-25. Lyceum Theatre Stock co. 27-May 2. Lyceum Theatre Stock co. May 4-9. Lyceum Theatre Stock co. 11-16. Lyceum Theatre Stock co. 18-23. Lyceum Theatre Stock co. 25-30.

FREDONIA.—TAYLOR OPERA HOUSE (A. H. Taylor, mgr.): Gilbert Adams Harvey 5; fair to good business. Ben Hur 6; good business. Other plays: Quincy A. Sawyer 7; Uncle Josh Spruceby 8; Human Hearts 9; Way Down East 10; Hoyt's A Texas Steer 12; Shore Acres 13; Sherlock Holmes 14; Ole Olson 15; Hearts Courageous 16; Lost in the Desert 17; Arizona 19; Lost River 20; Sapho 21; Lights o' London 22; Hoyt's A Trip to Chinatown 23; Shore Acres 24; Sherlock Holmes 26; Ole Olson 27; Hearts Courageous 28; Lost in the Desert 29; Arizona 30; Lost River 31; Sapho Feb. 2; Lights o' London 3; Hoyt's A Trip to Chinatown 4; Shore Acres 5; Sherlock Holmes 6; Ole Olson 7; Hearts Courageous 9; Lost in the Desert 10; Arizona 11; Lost River 12; Sapho 13; Lights o' London 14; Hoyt's A Trip to Chinatown 16; Shore Acres 17; Sherlock Holmes 18; Ole Olson 19; Hearts Courageous 20; Lost in the Desert 21; Arizona 23; Lost River 24; Sapho 25; Lights o' London 26; Hoyt's A Trip to Chinatown 27; Shore Acres 28; Sherlock Holmes March 2; Ole Olson 3; Hearts Courageous 4; Lost in the Desert 5; Arizona 6; Lost River 7; Sapho 9; Lights o' London 10; Hoyt's A Trip to Chinatown 11; Shore Acres 12; Sherlock Holmes 13; Ole Olson 14; Hearts Courageous 16; Lost in the Desert 17; Arizona 18; Lost River 19; Sapho 20; Lights o' London 21; Hoyt's A Trip to Chinatown 23; Shore Acres 24; Sherlock Holmes 25; Ole Olson 26; Hearts Courageous 27; Lost in the Desert 28; Arizona 30; Lost River 31; Sapho April 1; Lights o' London 2; Hoyt's A Trip to Chinatown 3; Shore Acres 4; Sherlock Holmes 6; Ole Olson 7; Hearts Courageous 8; Lost in the Desert 9; Arizona 10; Lost River 11; Sapho 13; Lights o' London 14; Hoyt's A Trip to Chinatown 15; Shore Acres 16; Sherlock Holmes 17; Ole Olson 18; Hearts Courageous 20; Lost in the Desert 21; Arizona 22; Lost River 23; Sapho 24; Lights o' London 25; Hoyt's A Trip to Chinatown 27; Shore Acres 28; Sherlock Holmes 29; Ole Olson 30; Hearts Courageous May 1; Lost in the Desert 2; Arizona 4; Lost River 5; Sapho 6; Lights o' London 7; Hoyt's A Trip to Chinatown 8; Shore Acres 9; Sherlock Holmes 11; Ole Olson 12; Hearts Courageous 13; Lost in the Desert 14; Arizona 15; Lost River 16; Sapho 18; Lights o' London 19; Hoyt's A Trip to Chinatown 20; Shore Acres 21; Sherlock Holmes 22; Ole Olson 23; Hearts Courageous 25; Lost in the Desert 26; Arizona 27; Lost River 28; Sapho 29; Lights o' London 30; Hoyt's A Trip to Chinatown 31; Shore Acres June 1; Sherlock Holmes 2; Ole Olson 3; Hearts Courageous 4; Lost in the Desert 5; Arizona 6; Lost River 8; Sapho 9; Lights o' London 10; Hoyt's A Trip to Chinatown 11; Shore Acres 12; Sherlock Holmes 13; Ole Olson 15; Hearts Courageous 16; Lost in the Desert 17; Arizona 18; Lost River 19; Sapho 20; Lights o' London 22; Hoyt's A Trip to Chinatown 23; Shore Acres 24; Sherlock Holmes 25; Ole Olson 26; Hearts Courageous 27; Lost in the Desert 29; Arizona 30; Lost River July 1; Sapho 2; Lights o' London 3; Hoyt's A Trip to Chinatown 4; Shore Acres 6; Sherlock Holmes 7; Ole Olson 8; Hearts Courageous 9; Lost in the Desert 10; Arizona 11; Lost River 13; Sapho 14; Lights o' London 15; Hoyt's A Trip to Chinatown 16; Shore Acres 17; Sherlock Holmes 18; Ole Olson 20; Hearts Courageous 21; Lost in the Desert 22; Arizona 23; Lost River 24; Sapho 25; Lights o' London 27; Hoyt's A Trip to Chinatown 28; Shore Acres 29; Sherlock Holmes 30; Ole Olson 31; Hearts Courageous Aug. 1; Lost in the Desert 3; Arizona 4; Lost River 5; Sapho 6; Lights o' London 7; Hoyt's A Trip to Chinatown 8; Shore Acres 10; Sherlock Holmes 11; Ole Olson 12; Hearts Courageous 13; Lost in the Desert 14; Arizona 15; Lost River 17; Sapho 18; Lights o' London 19; Hoyt's A Trip to Chinatown 20; Shore Acres 21; Sherlock Holmes 22; Ole Olson 24; Hearts Courageous 25; Lost in the Desert 26; Arizona 27; Lost River 28; Sapho 29; Lights o' London 31; Hoyt's A Trip to Chinatown Sept. 1; Shore Acres 2; Sherlock Holmes 3; Ole Olson 4; Hearts Courageous 5; Lost in the Desert 7; Arizona 8; Lost River 9; Sapho 10; Lights o' London 11; Hoyt's A Trip to Chinatown 12; Shore Acres 14; Sherlock Holmes 15; Ole Olson 16; Hearts Courageous 17; Lost in the Desert 18; Arizona 19; Lost River 21; Sapho 22; Lights o' London 23; Hoyt's A Trip to Chinatown 24; Shore Acres 25; Sherlock Holmes 26; Ole Olson 28; Hearts Courageous 29; Lost in the Desert 30; Arizona Oct. 1; Lost River 2; Sapho 3; Lights o' London 5; Hoyt's A Trip to Chinatown 6; Shore Acres 7; Sherlock Holmes 8; Ole Olson 9; Hearts Courageous 10; Lost in the Desert 12; Arizona 13; Lost River 14; Sapho 15; Lights o' London 16; Hoyt's A Trip to Chinatown 17; Shore Acres 19; Sherlock Holmes 20; Ole Olson 21; Hearts Courageous 22; Lost in the Desert 23; Arizona 24; Lost River 26; Sapho 27; Lights o' London 28; Hoyt's A Trip to Chinatown 29; Shore Acres 30; Sherlock Holmes 31; Ole Olson Nov. 2; Hearts Courageous 3; Lost in the Desert 4; Arizona 5; Lost River 6; Sapho 7; Lights o' London 9; Hoyt's A Trip to Chinatown 10; Shore Acres 11; Sherlock Holmes 12; Ole Olson 13; Hearts Courageous 14; Lost in the Desert 16; Arizona 17; Lost River 18; Sapho 19; Lights o' London 20; Hoyt's A Trip to Chinatown 21; Shore Acres 23; Sherlock Holmes 24; Ole Olson 25; Hearts Courageous 26; Lost in the Desert 27; Arizona 28; Lost River 30; Sapho Dec. 1; Lights o' London 2; Hoyt's A Trip to Chinatown 3; Shore Acres 4; Sherlock Holmes 5; Ole Olson 7; Hearts Courageous 8; Lost in the Desert 9; Arizona 10; Lost River 11; Sapho 12; Lights o' London 14; Hoyt's A Trip to Chinatown 15; Shore Acres 16; Sherlock Holmes 17; Ole Olson 18; Hearts Courageous 19; Lost in the Desert 21; Arizona 22; Lost River 23; Sapho 24; Lights o' London 25; Hoyt's A Trip to Chinatown 26; Shore Acres 28; Sherlock Holmes 29; Ole Olson 30; Hearts Courageous 31; Lost in the Desert Jan. 1; Arizona 2; Lost River 3; Sapho 4; Lights o' London 5; Hoyt's A Trip to Chinatown 6; Shore Acres 7; Sherlock Holmes 8; Ole Olson 9; Hearts Courageous 10; Lost in the Desert 11; Arizona 12; Lost River 13; Sapho 14; Lights o' London 15; Hoyt's A Trip to Chinatown 16; Shore Acres 18; Sherlock Holmes 19; Ole Olson 20; Hearts Courageous 21; Lost in the Desert 22; Arizona 23; Lost River 24; Sapho 25; Lights o' London 26; Hoyt's A Trip to Chinatown 27; Shore Acres 28; Sherlock Holmes 29; Ole Olson 30; Hearts Courageous 31; Lost in the Desert Feb. 1; Arizona 2; Lost River 3; Sapho 4; Lights o' London 5; Hoyt's A Trip to Chinatown 6; Shore Acres 7; Sherlock Holmes 8; Ole Olson 9; Hearts Courageous 10; Lost in the Desert 11; Arizona 12; Lost River 13; Sapho 14; Lights o' London 15; Hoyt's A Trip to Chinatown 16; Shore Acres 18; Sherlock Holmes 19; Ole Olson 20; Hearts Courageous 21; Lost in the Desert 22; Arizona 23; Lost River 24; Sapho 25; Lights o' London 26; Hoyt's A Trip to Chinatown 27; Shore Acres 28; Sherlock Holmes March 1; Ole Olson 2; Hearts Courageous 3; Lost in the Desert 4; Arizona 5; Lost River 6; Sapho 7; Lights o' London 8; Hoyt's A Trip to Chinatown 9; Shore Acres 10; Sherlock Holmes 11; Ole Olson 12; Hearts Courageous 13; Lost in the Desert 14; Arizona 15; Lost River 16; Sapho 17; Lights o' London 18; Hoyt's A Trip to Chinatown 19; Shore Acres 20; Sherlock Holmes 21; Ole Olson 22; Hearts Courageous 23; Lost in the Desert 24; Arizona 25; Lost River 26; Sapho 27; Lights o' London 28; Hoyt's A Trip to Chinatown 29; Shore Acres 30; Sherlock Holmes 31; Ole Olson April 1; Hearts Courageous 2; Lost in the Desert 3; Arizona 4; Lost River 5; Sapho 6; Lights o' London 7; Hoyt's A Trip to Chinatown 8; Shore Acres 9; Sherlock Holmes 10; Ole Olson 11; Hearts Courageous 12; Lost in the Desert 13; Arizona 14; Lost River 15; Sapho 16; Lights o' London 17; Hoyt's A Trip to Chinatown 18; Shore Acres 19; Sherlock Holmes 20; Ole Olson 21; Hearts Courageous 22; Lost in the Desert 23; Arizona 24; Lost River 25; Sapho 26; Lights o' London 27; Hoyt's A Trip to Chinatown 28; Shore Acres 29; Sherlock Holmes 30; Ole Olson May 1; Hearts Courageous 2; Lost in the Desert 3; Arizona 4; Lost River 5; Sapho 6; Lights o' London 7; Hoyt's A Trip to Chinatown 8; Shore Acres 9; Sherlock Holmes 10; Ole Olson 11; Hearts Courageous 12; Lost in the Desert 13; Arizona 14; Lost River 15; Sapho 16; Lights o' London 17; Hoyt's A Trip to Chinatown 18; Shore Acres 19; Sherlock Holmes 20; Ole Olson 21; Hearts Courageous 22; Lost in the Desert 23; Arizona 24; Lost River 25; Sapho 26; Lights o' London 27; Hoyt's A Trip to Chinatown 28; Shore Acres 29; Sherlock Holmes 30; Ole Olson 31; Hearts Courageous June 1; Lost in the Desert 2; Arizona 3; Lost River 4; Sapho 5; Lights o' London 6; Hoyt's A Trip to Chinatown 7; Shore Acres 8; Sherlock Holmes 9; Ole Olson 10; Hearts Courageous 11; Lost in the Desert 12; Arizona 13; Lost River 14; Sapho 15; Lights o' London 16; Hoyt's A Trip to Chinatown 17; Shore Acres 18; Sherlock Holmes 19; Ole Olson 20; Hearts Courageous 21; Lost in the Desert 22; Arizona 23; Lost River 24; Sapho 25; Lights o' London 26; Hoyt's A Trip to Chinatown 27; Shore Acres 28; Sherlock Holmes 29; Ole Olson 30; Hearts Courageous July 1; Lost in the Desert 2; Arizona 3; Lost River 4; Sapho 5; Lights o' London 6; Hoyt's A Trip to Chinatown 7; Shore Acres 8; Sherlock Holmes 9; Ole Olson 10; Hearts Courageous 11; Lost in the Desert 12; Arizona 13; Lost River 14; Sapho 15; Lights o' London 16; Hoyt's A Trip to Chinatown 17; Shore Acres 18; Sherlock Holmes 19; Ole Olson 20; Hearts Courageous 21; Lost in the Desert 22; Arizona 23; Lost River 24; Sapho 25; Lights o' London 26; Hoyt's A Trip to Chinatown 27; Shore Acres 28; Sherlock Holmes 29; Ole Olson 30; Hearts Courageous 31; Lost in the Desert Aug. 1; Arizona 2; Lost River 3; Sapho 4; Lights o' London 5; Hoyt's A Trip to Chinatown 6; Shore Acres 7; Sherlock Holmes 8; Ole Olson 9; Hearts Courageous 10; Lost in the Desert 11; Arizona 12; Lost River 13; Sapho 14; Lights o' London 15; Hoyt's A Trip to Chinatown 16; Shore Acres 17; Sherlock Holmes 18; Ole Olson 19; Hearts Courageous 20; Lost in the Desert 21; Arizona 22; Lost River 23; Sapho 24; Lights o' London 25; Hoyt's A Trip to Chinatown 26; Shore Acres 27; Sherlock Holmes 28; Ole Olson 29; Hearts Courageous 30; Lost in the Desert 31; Arizona Sept. 1; Lost River 2; Sapho 3; Lights o' London 4; Hoyt's A Trip to Chinatown 5; Shore Acres 6; Sherlock Holmes 7; Ole Olson 8; Hearts Courageous 9; Lost in the Desert 10; Arizona 11; Lost River 12; Sapho 13; Lights o' London 14; Hoyt's A Trip to Chinatown 15; Shore Acres 16; Sherlock Holmes 17; Ole Olson 18; Hearts Courageous 19; Lost in the Desert 20; Arizona 21; Lost River 22; Sapho 23; Lights o' London 24; Hoyt's A Trip to Chinatown 25; Shore Acres 26; Sherlock Holmes 27; Ole Olson 28; Hearts Courageous 29; Lost in the Desert 30; Arizona Oct. 1; Lost River 2; Sapho 3; Lights o' London 4; Hoyt's A Trip to Chinatown 5; Shore Acres 6; Sherlock Holmes 7; Ole Olson 8; Hearts Courageous 9; Lost in the Desert 10; Arizona 11; Lost River 12; Sapho 13; Lights o' London 14; Hoyt's A Trip to Chinatown 15; Shore Acres 16; Sherlock Holmes 17; Ole Olson 18; Hearts Courageous 19; Lost in the Desert 20; Arizona 21; Lost River 22; Sapho 23; Lights o' London 24; Hoyt's A Trip to Chinatown 25; Shore Acres 26; Sherlock Holmes 27; Ole Olson 28; Hearts Courageous 29; Lost in the Desert 30; Arizona 31; Lost River Nov. 1; Sapho 2; Lights o' London 3; Hoyt's A Trip to Chinatown 4; Shore Acres 5; Sherlock Holmes 6; Ole Olson 7; Hearts Courageous 8; Lost in the Desert 9; Arizona 10; Lost River 11; Sapho 12; Lights o' London 13; Hoyt's A Trip to Chinatown 14; Shore Acres 15; Sherlock Holmes 16; Ole Olson 17; Hearts Courageous 18; Lost in the Desert 19; Arizona 20; Lost River 21; Sapho 22; Lights o' London 23; Hoyt's A Trip to Chinatown 24; Shore Acres 25; Sherlock Holmes 26; Ole Olson 27; Hearts Courageous 28; Lost in the Desert 29; Arizona 30; Lost River Dec. 1; Sapho 2; Lights o' London 3; Hoyt's A Trip to Chinatown 4; Shore Acres 5; Sherlock Holmes 6; Ole Olson 7; Hearts Courageous 8; Lost in the Desert 9; Arizona 10; Lost River 11; Sapho 12; Lights o' London 13; Hoyt's A Trip to Chinatown 14; Shore Acres 15; Sherlock Holmes 16; Ole Olson 17; Hearts Courageous 18; Lost in the Desert 19; Arizona 20; Lost River 21; Sapho 22; Lights o' London 23; Hoyt's A Trip to Chinatown 24; Shore Acres 25; Sherlock Holmes 26; Ole Olson 27; Hearts Courageous 28; Lost in the Desert 29; Arizona 30; Lost River 31; Sapho Jan. 1; Lights o' London 2; Hoyt's A Trip to Chinatown 3; Shore Acres 4; Sherlock Holmes 5; Ole Olson 6; Hearts Courageous 7; Lost in the Desert 8; Arizona 9; Lost River 10; Sapho 11; Lights o' London 12; Hoyt's A Trip to Chinatown 13; Shore Acres 14; Sherlock Holmes 15; Ole Olson 16; Hearts Courageous 17; Lost in the Desert 18; Arizona 19; Lost River 20; Sapho 21; Lights o' London 22; Hoyt's A Trip to Chinatown 23; Shore Acres 24; Sherlock Holmes 25; Ole Olson 26; Hearts Courageous 27; Lost in the Desert 28; Arizona 29; Lost River 30; Sapho 31; Lights o' London Feb. 1; Hoyt's A Trip to Chinatown 2; Shore Acres 3; Sherlock Holmes 4; Ole Olson 5; Hearts Courageous 6; Lost in the Desert 7; Arizona 8; Lost River 9; Sapho 10; Lights o' London 11; Hoyt's A Trip to Chinatown 12; Shore Acres 13; Sherlock Holmes 14; Ole Olson 15; Hearts Courageous 16; Lost in the Desert 17; Arizona 18; Lost River 19; Sapho 20; Lights o' London 21; Hoyt's A Trip to Chinatown 22; Shore Acres 23; Sherlock Holmes 24; Ole Olson 25; Hearts Courageous 26; Lost in the Desert 27; Arizona 28; Lost River March 1; Sapho 2; Lights o' London 3; Hoyt's A Trip to Chinatown 4; Shore Acres 5; Sherlock Holmes 6; Ole Olson 7; Hearts Courageous 8; Lost in the Desert 9; Arizona 10; Lost River 11; Sapho 12; Lights o' London 13; Hoyt's A Trip to Chinatown 14; Shore Acres 15; Sherlock Holmes 16; Ole Olson 17; Hearts Courageous 18; Lost in the Desert 19; Arizona 20; Lost River 21; Sapho 22; Lights o' London 23; Hoyt's A Trip to Chinatown 24; Shore Acres 25; Sherlock Holmes 26; Ole Olson 27; Hearts Courageous 28; Lost in the Desert 29; Arizona 30; Lost River 31; Sapho April 1; Lights o' London 2; Hoyt's A Trip to Chinatown 3; Shore Acres 4; Sherlock Holmes 5; Ole Olson 6; Hearts Courageous 7; Lost in the Desert 8; Arizona 9; Lost River 10; Sapho 11; Lights o' London 12; Hoyt's A Trip to Chinatown 13; Shore Acres 14; Sherlock Holmes 15; Ole Olson 16; Hearts Courageous 17; Lost in the Desert 18; Arizona 19; Lost River 20; Sapho 21; Lights o' London 22; Hoyt's A Trip to Chinatown 23; Shore Acres 24; Sherlock Holmes 25; Ole Olson 26; Hearts Courageous 27; Lost in the Desert 28; Arizona 29; Lost River 30; Sapho May 1; Lights o' London 2; Hoyt's A Trip to Chinatown 3; Shore Acres 4; Sherlock Holmes 5; Ole Olson 6; Hearts Courageous 7; Lost in the Desert 8; Arizona 9; Lost River 10; Sapho 11; Lights o' London 12; Hoyt's A Trip to Chinatown 13; Shore Acres 14; Sherlock Holmes 15; Ole Olson 16; Hearts Courageous 17; Lost in the Desert 18; Arizona 19; Lost River 20; Sapho 21; Lights o' London 22; Hoyt's A Trip to Chinatown 23; Shore Acres 24; Sherlock Holmes 25; Ole Olson 26; Hearts Courageous 27; Lost in the Desert 28; Arizona 29; Lost River 30; Sapho 31; Lights o' London June 1; Hoyt's A Trip to Chinatown 2; Shore Acres 3; Sherlock Holmes 4; Ole Olson 5; Hearts Courageous 6; Lost in the Desert 7; Arizona 8; Lost River 9; Sapho 10; Lights o' London 11; Hoyt's A Trip to Chinatown 12; Shore Acres 13; Sherlock Holmes 14; Ole Olson 15; Hearts Courageous 16; Lost in the Desert 17; Arizona 18; Lost River 19; Sapho 20; Lights o' London 21; Hoyt's A Trip to Chinatown 22; Shore Acres 23; Sherlock Holmes 24; Ole Olson 25; Hearts Courageous 26; Lost in the Desert 27; Arizona 28; Lost River 29; Sapho 30; Lights o' London July 1; Hoyt's A Trip to Chinatown 2; Shore Acres 3; Sherlock Holmes 4; Ole Olson 5; Hearts Courageous 6; Lost in the Desert 7; Arizona 8; Lost River 9; Sapho 10; Lights o' London 11; Hoyt's A Trip to Chinatown 12; Shore Acres 13; Sherlock Holmes 14; Ole Olson 15; Hearts Courageous 16; Lost in the Desert 17; Arizona 18; Lost River 19; Sapho 20; Lights o' London 21; Hoyt's A Trip to Chinatown 22; Shore Acres 23; Sherlock Holmes 24; Ole Olson 25; Hearts Courageous 26; Lost in the Desert 27; Arizona 28; Lost River 29; Sapho 30; Lights o' London 31; Hoyt's A Trip to Chinatown Aug. 1; Shore Acres 2; Sherlock Holmes 3; Ole Olson 4; Hearts Courageous 5; Lost in the Desert 6; Arizona 7; Lost River 8; Sapho 9; Lights o' London 10; Hoyt's A Trip to Chinatown 11; Shore Acres 12; Sherlock Holmes 13; Ole Olson 14; Hearts Courageous 15; Lost in the Desert 16; Arizona 17; Lost River 18; Sapho 19; Lights o' London 20; Hoyt's A Trip to Chinatown 21; Shore Acres 22; Sherlock Holmes 23; Ole Olson 24; Hearts Courageous 25; Lost in the Desert 26; Arizona 27; Lost River 28; Sapho 29; Lights o' London 30; Hoyt's A Trip to Chinatown 31; Shore Acres Sept. 1; Sherlock Holmes 2; Ole Olson 3; Hearts Courageous 4; Lost in the Desert 5; Arizona 6; Lost River 7; Sapho 8; Lights o' London 9; Hoyt's A Trip to Chinatown 10; Shore Acres 11; Sherlock Holmes 12; Ole Olson 13; Hearts Courageous 14; Lost in the Desert 15; Arizona 16; Lost River 17; Sapho 18; Lights o' London 19; Hoyt's A Trip to Chinatown 20; Shore Acres 21; Sherlock Holmes 22; Ole Olson 23; Hearts Courageous 24; Lost in the Desert 25; Arizona 26; Lost River 27; Sapho 28; Lights o' London 29; Hoyt's A Trip to Chinatown 30; Shore Acres Oct. 1; Sherlock Holmes 2; Ole Olson 3; Hearts Courageous 4; Lost in the Desert 5; Arizona 6; Lost River 7; Sapho 8; Lights o' London 9; Hoyt's A Trip to Chinatown 10; Shore Acres 11; Sherlock Holmes 12; Ole Olson 13; Hearts Courageous 14; Lost in the Desert 15; Arizona 16; Lost River 17; Sapho 18; Lights o' London 19; Hoyt's A Trip to Chinatown 20; Shore Acres 21; Sherlock Holmes 22; Ole Olson 23; Hearts Courageous 24; Lost in the Desert 25; Arizona 26; Lost River 27; Sapho 28; Lights o' London 29; Hoyt's A Trip to Chinatown 30; Shore Acres 31; Sherlock Holmes Nov. 1; Ole Olson 2; Hearts Courageous 3; Lost in the Desert 4; Arizona 5; Lost River 6; Sapho 7; Lights o' London 8; Hoyt's A Trip to Chinatown 9; Shore Acres 10; Sherlock Holmes 11; Ole Olson 12; Hearts Courageous 13; Lost in the Desert 14; Arizona 15; Lost River 16; Sapho 17; Lights o' London 18; Hoyt's A Trip to Chinatown 19; Shore Acres 20; Sherlock Holmes 21; Ole Olson 22; Hearts Courageous 23; Lost in the Desert 24; Arizona 25; Lost River 26; Sapho 27; Lights o' London 28; Hoyt's A Trip to Chinatown 29; Shore Acres 30; Sherlock Holmes Dec. 1; Ole Olson 2; Hearts Courageous 3; Lost in the Desert 4; Arizona 5; Lost River 6; Sapho 7; Lights o' London 8; Hoyt's A Trip to Chinatown 9; Shore Acres 10; Sherlock Holmes 11; Ole Olson 12; Hearts Courageous 13; Lost in the Desert 14; Arizona 15; Lost River 16; Sapho 17; Lights o' London 18; Hoyt's A Trip to Chinatown 19; Shore Acres 20; Sherlock Holmes 21; Ole Olson 22; Hearts Courageous 23; Lost in the Desert 24; Arizona 25; Lost River 26; Sapho 27; Lights o' London 28; Hoyt's A Trip to Chinatown 29; Shore Acres 30; Sherlock Holmes 31; Ole Olson Jan. 1; Hearts Courageous 2; Lost in the Desert 3; Arizona 4; Lost River 5; Sapho 6; Lights o' London 7; Hoyt's A Trip to Chinatown 8; Shore Acres 9; Sherlock Holmes 10; Ole Olson 11; Hearts Courageous 12; Lost in the Desert 13; Arizona 14; Lost River 15; Sapho 16; Lights o' London 17; Hoyt's A Trip to Chinatown 18; Shore Acres 19; Sherlock Holmes 20; Ole Olson 21; Hearts Courageous 22; Lost in the Desert 23; Arizona 24; Lost River 25; Sapho 26; Lights o' London 27; Hoyt's A Trip to Chinatown 28; Shore Acres 29; Sherlock Holmes 30; Ole Olson 31; Hearts Courageous Feb. 1; Lost in the Desert 2; Arizona 3; Lost River 4; Sapho 5; Lights o' London 6; Hoyt's A Trip to Chinatown 7; Shore Acres 8; Sherlock Holmes 9; Ole Olson 10; Hearts Courageous 11; Lost in the Desert 12; Arizona 13; Lost River 14; Sapho 15; Lights o' London 16; Hoyt's A Trip to Chinatown 17; Shore Acres 18; Sherlock Holmes 19; Ole Olson 20; Hearts Courageous 21; Lost in the Desert 22; Arizona 23; Lost River 24; Sapho 25; Lights o' London 26; Hoyt's A Trip to Chinatown 27; Shore Acres 28; Sherlock Holmes March 1; Ole Olson 2; Hearts Courageous 3; Lost in the Desert 4; Arizona 5; Lost River 6; Sapho 7; Lights o' London 8; Hoyt's A Trip to Chinatown 9; Shore Acres 10; Sherlock Holmes 11; Ole Olson 12; Hearts Courageous 13; Lost in the Desert 14; Arizona 15; Lost River 16; Sapho 17; Lights o' London 18; Hoyt's A Trip to Chinatown 19; Shore Acres 20; Sherlock Holmes 21; Ole Olson 22; Hearts Courageous 23; Lost in the Desert 24; Arizona 25; Lost River 26; Sapho 27; Lights o' London 28; Hoyt's A Trip to Chinatown 29; Shore Acres 30; Sherlock Holmes 31; Ole Olson April 1; Hearts Courageous 2; Lost in the Desert 3; Arizona 4; Lost River 5; Sapho 6; Lights o' London 7; Hoyt's A Trip to Chinatown 8; Shore Acres 9; Sherlock Holmes 10; Ole Olson 11; Hearts Courageous 12; Lost in the Desert 13; Arizona 14; Lost River 15; Sapho 16; Lights o' London 17; Hoyt's A Trip to Chinatown 18; Shore Acres 19; Sherlock Holmes 20; Ole Olson 21; Hearts Courageous 22; Lost in the Desert 23; Arizona 24; Lost River 25; Sapho 26; Lights o' London 27; Hoyt's A Trip to Chinatown 28; Shore Acres 29; Sherlock Holmes 30; Ole Olson May 1; Hearts Courageous 2; Lost in the Desert 3; Arizona 4; Lost River 5; Sapho 6; Lights o' London 7; Hoyt's A Trip to Chinatown 8; Shore Acres 9; Sherlock Holmes 10; Ole Olson 11; Hearts Courageous 12; Lost in the Desert 13; Arizona 14; Lost River 15; Sapho 16; Lights o' London 17; Hoyt's A Trip to Chinatown 18; Shore Acres 19; Sherlock Holmes 20; Ole Olson 21; Hearts Courageous 22; Lost in the Desert 23; Arizona 24; Lost River 25; Sapho 26; Lights o' London 27; Hoyt's A Trip to Chinatown 28; Shore Acres 29; Sherlock Holmes 30; Ole Olson 31; Hearts Courageous June 1; Lost in the Desert 2; Arizona 3; Lost River 4; Sapho 5; Lights o' London 6; Hoyt's A Trip to Chinatown 7; Shore Acres 8; Sherlock Holmes 9; Ole Olson 10; Hearts Courageous 11; Lost in the Desert 12; Arizona 13; Lost River 14; Sapho 15; Lights o' London 16; Hoyt's A Trip to Chinatown 17; Shore Acres 18; Sherlock Holmes 19; Ole Olson 20; Hearts Courageous 21; Lost in the Desert 22; Arizona 23; Lost River 24; Sapho 25; Lights o' London 26; Hoyt's A Trip to Chinatown 27; Shore Acres 28; Sherlock Holmes 29; Ole Olson 30; Hearts Courageous July 1; Lost in the Desert 2; Arizona 3; Lost River 4; Sapho 5; Lights o' London 6; Hoyt's A Trip to Chinatown 7; Shore Acres 8; Sherlock Holmes 9; Ole Olson 10; Hearts Courageous 11; Lost in the Desert 12; Arizona 13; Lost River 14; Sapho 15; Lights o' London 16; Hoyt's A Trip to Chinatown 17; Shore Acres 18; Sherlock Holmes 19; Ole Olson 20; Hearts Courageous 21; Lost in the Desert 22; Arizona 23; Lost River 24; Sapho 25; Lights o' London 26; Hoyt's A Trip to Chinatown 27; Shore Acres 28; Sherlock Holmes 29; Ole Olson 30; Hearts Courageous 31; Lost in the Desert Aug. 1; Arizona 2; Lost River 3; Sapho 4; Lights o' London 5; Hoyt's A Trip to Chinatown 6; Shore Acres 7; Sherlock Holmes 8; Ole Olson 9; Hearts Courageous 10; Lost in the Desert 11; Arizona 12; Lost River 13; Sapho 14; Lights o' London 15; Hoyt's A Trip to Chinatown 16; Shore Acres 17; Sherlock Holmes 18; Ole Olson 19; Hearts Courageous 20; Lost in the Desert 21; Arizona 22; Lost River 23; Sapho 24; Lights o' London 25; Hoyt's A Trip to Chinatown 26; Shore Acres 27; Sherlock Holmes 28; Ole Olson 29; Hearts Courageous 30; Lost in the Desert 31; Arizona Sept. 1; Lost River 2; Sapho 3; Lights o' London 4; Hoyt's A Trip to Chinatown 5; Shore Acres 6; Sherlock Holmes 7; Ole Olson 8; Hearts Courageous 9; Lost in the Desert 10; Arizona 11; Lost River 12; Sapho 13; Lights o' London 14; Hoyt's A Trip to Chinatown 15; Shore Acres 16; Sherlock Holmes 17; Ole Olson 18; Hearts Courageous 19; Lost in the Desert 20; Arizona 21; Lost River 22; Sapho 23; Lights o' London 24; Hoyt's A Trip to Chinatown 25; Shore Acres 26; Sherlock Holmes 27; Ole Olson 28; Hearts Courageous 29; Lost in the Desert 30; Arizona Oct. 1; Lost River 2; Sapho 3; Lights o' London 4; Hoyt's A Trip to Chinatown 5; Shore Acres 6; Sherlock Holmes 7; Ole Olson 8; Hearts Courageous 9; Lost in the Desert 10; Arizona 11; Lost River 12; Sapho 13; Lights o' London 14; Hoyt's A Trip to Chinatown 15; Shore Acres 16; Sherlock Holmes 17; Ole Olson 18; Hearts Courageous 19; Lost in the Desert 20; Arizona 21; Lost River 22; Sapho 23; Lights o' London 24; Hoyt's A Trip to Chinatown 25; Shore Acres 26; Sherlock Holmes 27; Ole Olson 28; Hearts Courageous 29; Lost in the Desert 30; Arizona 31; Lost River Nov. 1; Sapho 2; Lights o' London 3; Hoyt's A Trip to Chinatown 4; Shore Acres 5; Sherlock Holmes 6; Ole Olson 7; Hearts Courageous 8; Lost in the Desert 9; Arizona 10; Lost River 11; Sapho 12; Lights o' London 13; Hoyt's A Trip to Chinatown 14; Shore Acres 15; Sherlock Holmes 16; Ole Olson 17; Hearts Courageous 18; Lost in the Desert 19; Arizona 20; Lost River 21; Sapho 22; Lights o' London 23; Hoyt's A Trip to Chinatown 24; Shore Acres 25; Sherlock Holmes 26; Ole Olson 27; Hearts Courageous 28; Lost in the Desert 29; Arizona 30; Lost River Dec. 1; Sapho 2; Lights o' London 3; Hoyt's A Trip to Chinatown 4; Shore Acres 5; Sherlock Holmes 6; Ole Olson 7; Hearts Courageous 8; Lost in the Desert 9; Arizona 10; Lost River 11; Sapho 12; Lights o' London 13; Hoyt's A Trip to Chinatown 14; Shore Acres 15; Sherlock Holmes 16; Ole Olson 17; Hearts Courageous 18; Lost in the Desert 19; Arizona 20; Lost River 21; Sapho 22; Lights o' London 23; Hoyt's A Trip to Chinatown 24; Shore Acres 25; Sherlock Holmes 26; Ole Olson 27; Hearts Courageous 28; Lost in the Desert 29; Arizona 30; Lost River 31; Sapho Jan. 1; Lights o' London 2; Hoyt's A Trip to Chinatown 3; Shore Acres 4; Sherlock Holmes 5; Ole Olson 6; Hearts Courageous 7; Lost in the Desert 8; Arizona 9; Lost River 10; Sapho 11; Lights o' London 12; Hoyt's A Trip to Chinatown 13; Shore Acres 14; Sherlock Holmes 15; Ole Olson 16; Hearts Courageous 17; Lost in the Desert 18; Arizona 19; Lost River 20; Sapho 21; Lights o' London 22; Hoyt's A Trip to Chinatown 23; Shore Acres 24; Sherlock Holmes 25; Ole Olson 26; Hearts Courageous 27; Lost in the Desert 28; Arizona 29; Lost River 30; Sapho 31; Lights o' London Feb. 1; Hoyt's A Trip to Chinatown 2; Shore Acres 3; Sherlock Holmes 4; Ole Olson 5; Hearts Courageous 6; Lost in the Desert 7; Arizona 8; Lost River 9; Sapho 10; Lights o' London 11; Hoyt's A Trip to Chinatown 12; Shore Acres 13; Sherlock Holmes 14; Ole Olson 15; Hearts Courageous 16; Lost in the Desert 17; Arizona 18; Lost River 19; Sapho 20; Lights o' London 21; Hoyt's A Trip to Chinatown 22; Shore Acres 23; Sherlock Holmes 24; Ole Olson 25; Hearts Courageous 26; Lost in the Desert 27; Arizona 28; Lost River March 1; Sapho 2; Lights o' London 3; Hoyt's A Trip to Chinatown 4; Shore Acres 5; Sherlock Holmes 6; Ole Olson 7; Hearts Courageous 8; Lost in the Desert 9; Arizona 10; Lost River 11; Sapho 12; Lights o' London 13; Hoyt's A Trip to Chinatown 14; Shore Acres 15; Sherlock Holmes 16; Ole Olson 17; Hearts Courageous 18; Lost in the Desert 19; Arizona 20; Lost River 21; Sapho 22; Lights o' London 23; Hoyt's A Trip to Chinatown 24; Shore Acres 25; Sherlock Holmes 26; Ole Olson 27; Hearts Courageous 28; Lost in the Desert 29; Arizona 30; Lost River 31; Sapho April 1; Lights o' London 2; Hoyt's A Trip to Chinatown

mgr.): Railroad Jack 13. The Convict's Daughter 21. Are You a Mason 27. The Missouri Girl 31. Mr. Jolly of Joliet Feb. 4.

GREAT BEND.—WELNER'S OPERA HOUSE (J. F. Lewis, mgr.): Carpenter's For Her Sake 8; S. R. O. Two Jolly Rovers 10. Shubert's Symphony Club 19.

NEWTON.—NEW RAGSDALE OPERA HOUSE: Mahara's Minstrels 5; small house. Railroad Jack 6; large house. Two Married Men 8; fair house. When We Were Twenty-one 13. Peck's Bad Boy 16.

CHANUTE.—WILLIAMS THEATRE (G. W. Williams, mgr.): Dark. The Game Keeper 15. Slater's Madison Square Theatre co. 19-21. Two Jolly Rovers 28, 29. California Feb. 6.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Carpenter's For Her Sake 6; fair house. Elks' Minstrels 8 to S. R. O. Railroad Jack 9; large house.

OSAWATOMIE.—AGNEW OPERA HOUSE (W. L. Dunaway, mgr.): The Convict's Daughter 12; full house.

WINFIELD.—GRAND OPERA HOUSE (Ed R. Pyer, mgr.): Two Married Men 7 to full house.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): Herald Square Stock co. 5-10 in Fate of Man, A Romance of Idaho, Driven from Home, An American Beauty, The Police Alarm, A Debt of Honor, and The Country Postmaster to good houses. Quinlan and Wall's Minstrels 12; good house. Jefferson De Angelis 22. Mrs. Le Moyne 26. The Strollers 31.——ITEMS: Homer Tillman, leading man in Herald Square Stock, met with painful accident after the curtain fell on The Police Alarm by the accidental discharge of a pistol; the blank cartridge was entered his hand.—Messrs. Pedley and Burch, of this city, have leased the Grand Opera House at Evansville, Ind.; their lease begins Sept. 1, 1903.—There is a movement, backed by Louisville capitalists, to build a first-class opera house in this city to cost $100,000, and will probably be leased by Messrs. Pedley and Burch, managers of the Temple.

PADUCAH.—THE KENTUCKY (James R. Rudish, mgr.): Sam T. Jack's Burlesquers 6; large business. Sporting Life 7 merited large audience. The Black Vipers 8, 9 to fair business. The Hoosier Girl 10; fair business. The Gay Lord Quex 12. The Christian 14. The White Slave 16. A Thoroughbred Tramp 17. The Irish Aristocrat 19. Jefferson De Angelis in The Emerald Isle 20. A Foxy Boy 21. The Belle of New York 22. A Royal Slave 23. Metropolitan Burlesquers 24. Myrkle and Harder co. 26-31. Mrs. Le Moyne 27.

FRANKFORT.—CAPITAL THEATRE (J. R. and A. D. Blanton, mgrs.): Effie Ellsler in When Knighthood Was in Flower 5; large audience. Gypsy Jack 12. Mrs. Le Moyne in Among Those Present 21. Morrison's Faust 23. The Belle of New York 27. Rose Coghlan Feb. 6. The Four Cohans 9. Mr. Jolly of Joliet 13. Creatore's Band 17. Way Down East 23.

MOUNT STERLING.—GRAND OPERA HOUSE (Nimrod Anderson Wilkerson, mgr.): Johnnie on the Spot 7, 8; small audiences. Gypsy Jack 13; fair house. The Poor Mr. Rich 16 cancelled. Why Patsy Left School 19 cancelled. Reuben in New York 26 cancelled. Morrison's Faust 28. The Missouri Girl 30. Herald Square Stock co. (return) Feb. 2-4. Old Arkansaw 5.

ASHLAND.—THEATRE (Bryan and Martin, mgrs.): Maloney's Wedding Day 1 to S. R. O. Effie Ellsler in When Knighthood Was in Flower 9 to S. R. O. The Missouri Girl 10; large house. Old Arkansaw 17. A Country Kid 20. Human Hearts 23. A Prince of Liars Feb. 7. The Minister's Son 10. Chicago Stock co. 16-21.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (H. H. Holland, mgr.): The Eleventh Hour 7; good business. Vendome Stock co. 13. Romeo and Juliet 14. A Thoroughbred Tramp 19. Metropolitan Burlesque 22. The Other Fellow 24. Wormwood 30.

RICHMOND.—NEW OPERA HOUSE (D. C. and S. R. Wiggins, mgrs.): Raymond, mesmerist and magician, 5, 6, to fair houses. The Poor Mr. Rich 17. The Missouri Girl 23.——GRAND OPERA HOUSE (B. Jarrett, mgr.): Under Two Flags 14; small house.

MORGANFIELD.—GRAND OPERA HOUSE (Clark and Quincy, mgrs.): Sinsville co. in Romeo and Juliet 9 to small house. Gentry Stock co. 12-17 opened in The Girl and the Gambler to small attendance.

PARIS.—GRAND OPERA HOUSE (R. S. Porter, mgr.): When Knighthood Was in Flower 5 to good business. Tim Murphy 10; good audience. Gypsy Jack 13. Mrs. Le Moyne in Among Those Present 22. The Belle of New York 26.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, mgr.): The Eleventh Hour 6; fair house. Vendome Stock co. 13. Quinlan and Wall's Minstrels 17. Vendome Stock co. 23. The Other Fellow 28.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Anna Eva Fay 5-10 (except 9) to capacity. Tim Murphy 9; good audience. Kyrle Bellew 12; large house.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.): When Knighthood Was in Flower 7 to large audience. Gypsy Jack 17. Morrison's Faust 23.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, mgr.): Under Two Flags 9; good house.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Olympia Opera co. 4-9 and 9-10 in Wang, The Chimes of Normandy, Nell Gwynne, El Capitan and Said Pasha; excellent house. A Wise Woman 7; good house. A White Slave 11; fair house. William West's Minstrels 13. Gertrude Quinlan 14. The Belle of New York 15. Friends 16. Black Patti Troubadours 17. Finnigan's Ball 19. The Game Keeper 20. Old Jed Prouty 21. Hello, Bill 22. When We Were Twenty-one 25. Jeff De Angelis Opera co. 31.

BATON ROUGE.—ELKS' THEATRE (H. R. Strouhe, mgr.): When We Were Twenty-one 3 to capacity. Mr. Plaster of Paris 9; good house. Lewis Morrison's Faust 12. The Minister's Son 13. Thomas Jefferson in Rip Van Winkle 15. Gordon's Minstrels 17. Thelma 20. Old Jed Prouty 21. Sam T. Jack's Burlesquers 22. The Eleventh Hour 24. Hello, Bill 26. Elks' Circus 30.

NEW IBERIA.—VENDOME OPERA HOUSE (A. B. Murray, mgr.): W. B. Patton in The Minister's Son 7 pleased large audience. Lewis Morrison's Faust 9; large audience. Gorton's Minstrels 11 pleased large audience. Thelma 13. Florodora 18. The Eleventh Hour 20. A Wise Member 28. Finnegan's Ball Feb. 1.

THIBODAUX.—OPERA HOUSE (H. L. Gibbs, mgr.): M. B. Patton in The Minister's Son 10 to fair business. Mr. Plaster of Paris 13. Thelma 16. Captain Racket (local) 18. Mahara Minstrels 20.——ITEM: H. L. Gibbs, manager of the House, and Carmen Alberti were married 7.

MORGAN CITY.—OPERA HOUSE (Loeb and Morrill, mgrs.): The Minister's Son 8; crowded house. French's New Sensation 9; packed house. Edwin Southern 25-27. Sam Jones Feb. 14.

LAKE CHARLES.—OPERA HOUSE (J. S. Toomer, mgr.): Faust 8; good business. Thelma 11; large audience. Lovers' Lane 18.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Hebert, mgr.): Edwin Southern 5-7 cancelled. The Minister's Son to S. R. O.

OPELOUSAS.—SANDOZ OPERA HOUSE (Adolphe Jacobs, mgr.): Gorton's Minstrels 9; crowded house. Plaster of Paris 18.

MONROE.—OPERA HOUSE (I. Sugar, mgr.): Faust 17. The Belle of New York 20.

FRANKLIN.—AUDITORIUM (Abel and Borah, mgrs.): Gorton's Minstrels 12. Thelma 15.

ALEXANDRIA.—OPERA HOUSE (Julius Levin, mgr.): Thelma 12; good business.

MAINE.

LEWISTON.—MUSIC HALL (Charles Horbury, mgr.): Aubrey Stock co. 12-17 opened in Devil's Island. Other plays: Land of the Living, We 'Uns of Tennessee, In the Palace of the Czar, Dangers of Paris, Coast Guard, For Love of a Woman, A Deserter's Wife, Sweethearts and Lost in New York. Uncle Josh Spruceby 24.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Monte Carlo Girls Dec. 31 did not appear. Uncle Josh Spruceby 21.——ITEM: Daniel K. Merritt, known to the profession as "Dannie," the house lithographer, died 8 after a short illness.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Alma Chester co. 19-24.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, mgrs.): Ward and Vokes 10 to packed house. A Country Kid 12 canceled. Hilton, Spooner and Hoffman Juvenile Minstrels 13-14 to good business. When Knighthood Was in Flower 15 to S. R. O. A Mother's Heart 17. Guy Brothers' Minstrels 19. The Fatal Wedding 21 (return). Winchester 22. A Hidden Crime 24. Huntley Moore Stock co. 26-31. A Merry Chase Feb. 2. Al. G. Field's Minstrels 4. A Desperate Chance 7 (return). R. V. Phelan Stock co. 9-14.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, mgr.): Shanelle's Romeo and Juliet 13; good house. When Knighthood Was in Flower 16. Winchester 20. An American Gentleman 23. Bennett and Moulton co. 26-31.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, mgr.): Everett Stock 12-14 opened with A Mortgaged Slave. Other plays: The Power of Gold and Jesse James. A Trip to the Jungles 28. An American Gentleman 27.

FREDERICK.—CITY OPERA HOUSE (F. Y. Rhodes, mgr.): My Island Prince 12 to small audience. Romeo and Juliet 19. A Trip to the Jungles 21.

ANNAPOLIS.—OPERA HOUSE (John R. Sharpe, mgr.): My Island Prince 12; fair business. A Trip to the Jungles 12. Bruns Band 23. An American Gentleman 29

MASSACHUSETTS.

NORTH ADAMS.—EMPIRE THEATRE (James P. Sullivan, mgr.): Alaska 22; good attendance. A Royal Slave 13; light house. Peck's Bad Boy 15; good business. Harrison Brothers' Minstrels 17.——SHERMOND THEATRE (William P. Meade, mgr.): Martin's U. T. C. 19 packed houses. The Wild Rose 23; large business. Bostock's Trained Animals 24, 25; business good. Weedon Grossmith in The Night of the Party 29. Andrew Mack 31. The Show Girl 26.

THOMAS A. HAGGERTY.

FITCHBURG.—CUMINGS' THEATRE (W. A. Wesley, mgr.): Uncle Josh Spruceby 7; good business. Winchester (return) 8; fair business. Circumstantial Evidence 9; fair business. Peck's Bad Boy 12; good business. Miss New York, Jr., 13. Trust, the Outlaw 17.——WHITNEY OPERA HOUSE (Stephen Moggett, mgr.): Innocent Beauties 13-14; fair business. The Fast Mail 16.——ITEM: In the local police court 12, Max Schrade was fined $100, the maximum sentence, for assault with a razor on Harry Wright. Both were members of the Katherine Rober co., and the assault occurred in one of the dressing-rooms of the Cummings' Theatre 1.

HOLYOKE.—OPERA HOUSE (B. L. Potter, mgr.): McAuliffe Stock co. 5-10; excellent business. Ten Nights in a Bar Room 12. The New Clown 13; both to large audiences. Bostock's Animals 16, 17. Notre Dame 20. The Show Girl 21.——THE EMPIRE (T. F. Murray, mgr.): The Royal Opera co. 12-14; small attendance. The Limited Mail 15-17 opened to large audience. The Power of the Cross 19-21. A Royal Slave 26-28.——ITEM: The Royal Opera co. disbanded here.

LYNN.—THEATRE (Frank G. Harrison, mgr.): A Modern Magdalen 5 to fair business. Arizona 6, 10, to good business. Cora Payton Stock co. 12-17 to good audiences. Plays: Held by the Enemy, Friends, Faust, A Harmless Flirtation, Dangers of a Great City, A Guilty Wife, An American Girl, Only a Farmer's Daughter, Little Lord Fauntleroy, Over the Hills to the Poor House, Daniel E. Ryan co. 19-24. Alma Chester co. 26-31. Henrietta Crosman Feb. 4.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, mgr.): Harrison Brothers' Minstrels 6, 10 to poor business. Under Southern Skies 12; large audience. Arizona 17. Bennett and Moulton co. 19-24. Harcourt Comedy co. 26-31.——BIJOU (Henry Myers, mgr.): Beyond Pardon 5-10 to good business. A Thoroughbred Tramp 12-14; small houses. At Cripple Creek 15-17.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Bennett-Moulton co. 5-10; large business. Plays: Outcasts of Society, Darkest Russia, The Devil's Web, Shipwrecked, The Path of Duty, Prince of Detectives, By the King's Command, and The Dangers of New York. Clara Turner co. (return) 21-24. E. V. Phelan Stock co. 26-31. Nat Goodwin and Maxine Elliot Feb. 2.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Katherine Rober 12-17 opened to capacity; business continues good. Plays: Madame Sans Gene, Sapho, Rosina's Claim, In Dixie Land, Dr. Bill, A Dashing Widow, Kathleen Mavourneen, A Lady of Quality, and Nick Carter. E. V. Phelan Stock co. 19-24. May Fiske co. 26-31. King Dramatic co. 2-7.

WORCESTER.—THEATRE (Felix R. Wendelschaefer, mgr.): The Drummer Boy (local) 12-17; large business. Bostock's Animals 19-25. Virginia Harned in Iris 27. The Show Girl 28, 31.——LOTHROP'S OPERA HOUSE (P. F. Shea, and Alf T. Wilton, mgrs.): A Montana Outlaw 12-17; excellent business. A Ruined Life 19-25.

PITTSFIELD.—ACADEMY OF MUSIC (James A. Bayer, mgr.): Sig-Nay Alley 9; large house. A Royal Slave 12; good business. Circumstantial Evidence 13; fair house. Harrison Brothers' Minstrels 16 failed to appear. Peck's Bad Boy 17. Bennett-Moulton co. 19-24. Jessie James 26. Her Marriage Vow 28.

MILFORD.—MUSIC HALL (H. R. Morgan, mgr.): Beyond Pardon 12; fair business. Pretty Peggy 16; Riley benefit. The Limited Mail 19. Under Southern Climes 22.——LYCEUM HALL (L. K. Barber, mgr.): A. R. Stover co. 5, 10 in Two Nights in a Bar Room and U. T. C.; light business.

LOWELL.—OPERA HOUSE (Fay Brothers and Heaford, mgrs.): King Dramatic co. 12-17; large houses. Under Southern Skies 20, 21. U. T. C. 22, 24.——ACADEMY OF MUSIC (C. F. Dempsey, mgr.): Spotless Town 12-17. Utopian Burlesque co. 19-21. Rose Hill Burlesque co. 22-24.

TAUNTON.—THEATRE (Ralph Anthony, mgr.): Winchester 8; large audience. The Wild Rose 10; fair house. Harvard Glee Club 14; packed house. Arizona 15; good audience.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Corse Payton's Stock co. 5-10; fair business. The Fast Mail 13; fair house. Uncle Josh Spruceby 14; good houses. Under Southern Skies 19.

ATHOL.—OPERA HOUSE (Albert Ellsworth, mgr.): Opera House opened 17 with Miss New York, Jr., to good house. Bennett and Moulton co. 19-24. Mildred Holland March 4.

GREENFIELD.—OPERA HOUSE (Lawler Brothers, mgrs.): Ten Nights in a Bar Room 13; good house. Harrison Brothers' Minstrels 19.

WEBSTER.—MUSIC HALL (H. S. Taylor and Co., lessees): The Convict's Daughter Feb. 2. U. T. C. 17.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, mgr.): Dark 7-14. Bennett and Moulton co. 26-31.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (Jackson and Dresser, mgrs.): Dark.

MICHIGAN.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): Kidnapped in New York 9 canceled, owing to illness of Harvey Gilmore. Search Lights of a Great City 10; fair house. Rebecca Warren in East Lynne 14. Marguerite Sylva in The Strollers 16.——THE EDISON (Elmer McCormick, mgr.): Ezra Kendall in The Vinegar Buyer 10; large house. Vaudeville, headed by Eva Mudge, 15, 16. Janice Meredith 19. An American Hustler 20. The Wizard of the Nile 21.

KALAMAZOO.—ACADEMY OF MUSIC (R. A. Bush, mgr.): On the Suwanee River 9; crowded house. Jules Grau Opera co. 10 in El Capitan and The Wizard of the Nile; business fair; very good co. Weary Willie Walker 14; house packed. Glick Stock co. 15-17. The Fisherman's Daughter 19. The Strollers 20. Hanlon's Le Voyage en Suisse 21. Quinlan and Wall's Minstrels 23.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, mgr.): A Texas Steer 8; fair house. The Fisherman's Daughter 12; poor house. A Royal Prisoner 16 canceled. John Griffith in Macbeth 21. The Liberty Belles 28.——CITY OPERA HOUSE (William Murrell, mgr.): Castle Square Stock co. 12-17; poor house.

OWOSSO.—SALISBURY OPERA HOUSE (C. E. Salisbury, mgr.): Castle Square Stock co. closed a successful week's engagement 11 in The Deserter, Jesse James, The Young Mrs. Winthrop, Our Homestead, and The Wit Outwitted. John Griffith in Macbeth 12; good houses. The Knowles 15-19. William Owen 20.

GRAND RAPIDS.—NEW POWERS (J. M. Wood, mgr.): Leon Hermann 9, 10; well filled houses. Jules Grau Opera co. 13, 14, presented The Wizard of the Nile and El Capitan. The Strollers 21. John Griffith in Macbeth 17.——THE GRAND (O. Stair, mgr.): Search Lights of a Great City 11-14; large audiences. Weary Willie Walker 15-17.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): Ezra Kendall in The Vinegar Buyer 7; good house. Jules Grau's Opera co. in The Wizard of the Nile 8; fair house. On the Suwanee River 9; fair house. John Griffith in Macbeth 10; good house. Monarch Minstrels 12; fair house. Howard Hall in The Man Who Dared 13; fair house.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Rebecca Warren in East Lynne 7; fair house. John Griffith in Macbeth 8; fair business. Ezra Kendall in The Vinegar Buyer 9; large audience. On the Suwanee River 10; good business. El Capitan 15. The Fisherman's Daughter 16.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Kilties' Band 5; S. R. O. Lost River 6; fair house. Florodora 14. Joseph, Jr., and William Jefferson in The Rivals 15. The Evil Eye 20. A Royal Prisoner 23. The Liberty Belles 24. John Griffith in Macbeth 28.

MT. PLEASANT.—OPERA HOUSE (E. J. Van Leuven, mgr.): Knight and Decker's Monarch Minstrels Dec. 30; small house. John Griffith in Macbeth 13; crowded house. William Owen in The School for Scandal 20. Band Concert 28. Francis Russell Concert co. 30.

LUDINGTON.—OPERA HOUSE (U. S. Grant, mgr.): Colonel Motion Picture co. 6 to S. R. O. Weary Willie Walker 8 to small house. A Royal Prisoner 13 canceled. T. A. C. Minstrels (local) 14, 15. Tom Marks co. 19-24.

FLINT.—STONE'S OPERA HOUSE (Albert C. Pegg, mgr.): Rent Lyons 5; good house. Peggy Wilkes Valley 12 opened good house. Gentry 19, 20. Rent-Lyons 16. The Wizard of the Nile 19. Jessie Harcourt 29.

MUSKEGON.—THE GRAND (Geo. H. McGhee, mgr.): Effie Ellsler in The Policeman's Daughter 11; good business. Julia Gean Opera co. 12 to fair house. Adams, magician, 13, 14. Rent Lyons 15. Tom Corbett 19. A Texas Steer 20. A Royal Slave 21. Lyceum Theatre 22. A Lady Lazarus 23. Human Hearts 24.

CHELSEA.—THEATRE OPERA HOUSE (John P. Jackson, mgr.): John Griffith in Macbeth 6; large audience. Our Boys 7, 8. Rent Lyons 12 failed to appear. Gus Mahr 13, 14 failed to appear. Columbian and Gem changed date to 17 from April 14. The Lighthouse Robbery 22.

ARGENTAU.—NEW CROOKSTON OPERA HOUSE (C. D. Hardy, mgr.): Rose Stahl in Maid Mannering 9; to very large house. The Sunbeam 14 to capacity. William Owen in The School for Scandal 17. Cinko 23.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leslie, mgr.): Leon Hermann 12 to fair house. The Man Who Stood 14; fair house. Cinko 20. Foxy Quiller Feb. 13. Man to Man 2.

ANN ARBOR.—ATHENS THEATRE (Owen M. Gaskell, mgr.): The Knowles 5-10; fair house. Rent Lyons 15. Joseph Gean's Opera co. 17. The Sunbeam 18. Cinko 23. Quinlan and Wall's Minstrels 24.

IRON MOUNTAIN.—BUEDLER'S OPERA HOUSE (A. J. Beedle, mgr.): The Rivals 28. The Bookbinder's Daughter 31. Edward Waldmann 26, 27.

CALUMET.—THEATRE (John D. Cuddihy, mgr.): The Kildare 8 to capacity. Flounders 12 to S. R. O.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): Dark.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Beach, mgr.): A Texas Steer 12 to S. R. O.

MINNESOTA.

DULUTH.—LYCEUM THEATRE (C. A. Marshall, mgr.): Primrose and Dockstader's Minstrels 9, 10; large houses. Kilties' Band 12; fair house. Devil's Island 13 canceled. Lord Strathmore 13, 14. The Evil Eye 15, 16. Daniel Sully 17.——METROPOLITAN OPERA HOUSE (W. H. Rooney, mgr.): Forbes Stock co. have prolonged engagement indefinitely, playing to packed houses. Heart and Sword 5-10. Liverpool 12-14.

GWATONNA.—METROPOLITAN OPERA HOUSE (George W. Rowland, mgr.): Way Down East Dec. 30 packed capacity. Lord Strathmore 7; fair house. A Little Outcast 8. The Prisoner of Zenda Feb. 5. John Griffith in Macbeth 14. A Devil's Lane 23. Gotham and McCraft Stock co. 23-28.——AUDITORIUM (William A. Rubet, mgr.): Ohio (local) 9; good house; repeated 10.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): Adelaide Thurston 10; large business. Puddinhead Wilson 12 failed to appear. North Brothers 13-17 in Jack o' Diamonds, David Garrick, The Tie That Binds, The Two Orphans, Turned Up, and Camille. Carpenter's A Little Outcast 24.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Adelaide Thurston in At Cozy Corners 6 to large audience. Merchants' Carnival (local) 12, 13 to good houses. Puddinhead Wilson 16. North Brothers' Comedy co. 26-31. The Prisoner of Zenda Feb. 4.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Walker Whiteside presented Hamlet 7; audience large. Virginia Drew Trescott in Lord Strathmore 15. Walker Whiteside in Richard III 17. Adelaide Thurston 21.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): Denver Express 7; business light. The White Mahatma 15. Sanford Dodge 19. Columbia Concert co. 21. Shore Acres Feb. 16.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Lord Strathmore 7; light house. The Evil Eye 12. The Kilties 14. Puddinhead Wilson 17. The Rivals 27.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Alphonso and Gaston 5; large house. Walker Whiteside in Richard III 9; large house.

MISSISSIPPI.

PORT GIBSON.—OPERA HOUSE (Hall L. Hackett and Co., mgrs.): Lyman Twins Dec. 17; good house. Lenten Mystery 22-24; poor house. Wormwood 26; good house. Arnold Stock co. 29 in In Honor Bound, Midnight in Chinatown, Under the Shadow of a Rope, Struggles of Life, Only Account, The Inspector Kid, and A Race for a Husband; S. R. O. The Diamond King 5 canceled. George W. Scott Stock co. 12-17. Thelma 21. Mr. Bluff of New York 22. The Game Keeper 23. Nebraska Indians Feb. 2. Finnigan's Ball 4. Hoyt's Comedy co. 9-14.

VICKSBURG.—WALNUT STREET THEATRE (Thomas M. Scanlon, mgr.): Stuart Robson in The Henrietta 5, 6; S. R. O. Woodson 8; large business. Maher's Minstrels 9, 10; fair house. The Belle of New York 13. Lewis Morrison 14. Kelcey and Shannon 16. Thomas Jefferson 19. The Eleventh Hour 21. The Game Keeper 22. Thelma 24. Mr. Plaster of Paris 26. Hello, Bill 27. Creatore 28. When We Were Twenty-one 29. Jefferson De Angelis 30.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg, mgr.): Stuart Robson in The Henrietta 7, well pleased audience. Mrs. Le Moyne 9 in Among Those Present; highly delighted audience. Rentons and Holland's Minstrels 9 pleased fair audience. Arnold Stock co. 12-17 opened in A Struggle for Life to S. R. O. Tim Murphy 23. Louis Morrison 24. Jefferson De Angelis 26. Peck's Bad Boy 29.

JACKSON.—THE CENTURY (F. T. Ballard, mgr.): Edwin Southern 3 canceled. The Gay Lord Quex 5; fair house. Stuart Robson 6 in The Henrietta; large house. Florodora 9 to capacity. The Belle of New York 12. Lewis Morrison 15. Kelcey Shannon 17. The Eleventh Hour 21. Sam T. Jack's Burlesquers 24.

YAZOO CITY.—CITIZENS' OPERA HOUSE (Wolerstein and Co., mgrs.): The Gay Lord Quex 7; house good. The Eleventh Hour 19. The Minister Son 20. The Game Keeper 26. Thelma Feb. 3. Murray and Mack (return) 7.

COLUMBUS.—OPERA HOUSE (T. J. Lock, Jr., lessee): Barlow and Wilson Minstrels 6; good business. Mrs. Le Moyne 10; excellent performance; fair audience.

BROOKHAVEN.—HEUCK'S OPERA HOUSE (Charles Heuck, mgr.): Arnold Stock co. 5-10; fair houses. Mahara's Minstrels 12; fair house. The Minister's Son 16.

HAZLEHURST.—FALER'S OPERA HOUSE (A. Mangold, mgr.): Arion Male Quartette 3; fair house. Mahara's Minstrels 13; topheavy house. Hoyt's Comedy co. 19-21.

WEST POINT.—OPERA HOUSE (Ellis and Westbrook, mgrs.): Dark.

MISSOURI.

LAMAR.—OPERA HOUSE (Moore and McGilvray, mgrs.): Courtney Morgan canceled 16. Gideon's Minstrels 5 to fair business. Hunt Stock co. 8-10 in The Heart of Virginia, A Mother's Sacrifice, and Two Irish Hearts opened to S. R. O. The Dice of Death 16. When We Were Twenty-one 27. E. J. Carpenter's For Her Sake 28. The Stowaway Feb. 9. Barlow's Minstrels 11. Gus Milton Stock co. 16, 17. James Boys in Missouri 20. Carpenter's A Little Outcast 24.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, mgr.): The Burgomaster 12. The Prince of Pilsen 17. The Show Girl 19. Kilties' Band 20. The Girl and the Judge 22. A Turkish Texan 24. The Christian 27. Mr. Jolly of Joliet 31.——LYCEUM THEATRE (C. U. Philley, mgr.): Lost in the Desert 11, 12. Kings and Queens 13. Williams and Walker 14, 15.

JOPLIN.—NEW CLUB THEATRE (Crawford, Zehrung and Philley, lessees): Kate Claxton in The Two Orphans 7; fair audience. The Girl I Left Behind Me 8 (local); good house. David Harum 9; fair business. The Game Keeper 11; good audience. Lillian Mortimer co. 12-18 opened to S. R. O. The Flints 19-24.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, mgr.): California 12; satisfactory business. The Secret Dispatch 19. The Deemster 20. Katherine Williard in The Power Behind the Throne 23.——BURNETT OPERA HOUSE (J. K. O'Niel, mgr.): Lady Bostonian Quartette 15. Fred Emerson Brooks, humorist, 31.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. P. Waterman, mgr.): The Show Girl 9; poor house. California 13; deserved a better house. The Power Behind the Throne 15. The Secret Dispatch 17. Barlow's Minstrels 19. The Deemster 20. Railroad Jack 23. Way Down East 30. Gideon's Minstrels Feb. 3. Old Si Plunkard 10.

CARTHAGE.—GRAND OPERA HOUSE (E. S. Brigham, mgr.): A Breezy Time 6; good house. Kate Claxton in The Two Orphans 8; good house. The Game Keeper 9; fair house. Estes Stock co. 26, 27. When We Were Twenty-one 28. Carpenter's For Her Sake 30.

MACON.—BLEES THEATRE (H. E. Logan, mgr.): The Kings and Queens Dec. 31; good house. The Black Vipers 3; small house. The Deemster 11-16. California 20. The Foxy Tramp 24. Railroad Jack 28.

MARSHALL.—OPERA HOUSE (William M. Striker, mgr.): Kings and Queens Burlesque canceled on account of losing their wardrobe and scenery by fire at Fulton, Mo. California 14. The Power Behind the Throne 19.

HANNIBAL.—PARK THEATRE (J. B. Price, mgr.): The Show Girl 7; good business. Gibson's Minstrels 9; fair business. Lost in the Desert 11. The Fatal Wedding 13. Foxy Quiller 17. Flounders 22. Robert Mantell 24. Grace Hayward co. 26.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Hellaren, mgr.): The Show Girl 8; fair house. The Power Behind the Throne 14. The Secret Dispatch 15. Barlow's Minstrels 17. The Cowboy and the Lady 24, 25.

KIRKSVILLE.—HARRINGTON THEATRE (F. M. Harrington, mgr.): The Secret Dispatch Dec. 13; good business. Gideon's Minstrels 15. The Deemster 17. Katherine Willard in The Power Behind the Throne 21.

DE SOTO.—THE JEFFERSON (Leon Herrick, mgr.): The Christian 16. In California 20 canceled. Sprelden and Paige co. 26-31. A Millionaire Tramp 10.

BUTLER.—OPERA HOUSE (J. A. Trimble, mgr.): A Breezy Time 9; good business. Vesta Farrell co. 15-17. East Lynne 19. Carpenter's For Her Sake Feb. 4.

BOONVILLE.—STEPHENS OPERA HOUSE (Stephens and Hickman, mgrs.): Gideon's Minstrels 6 to good house. The Secret Dispatch 15. The Power Behind the Throne 17.

CHARLESTON.—GRAND OPERA HOUSE (S. P. Leobe, mgr.): Wormwood 8; very poor house. Spelden Comedy co. 12-15 in Virginia, Along the Wabash, and The Two Orphans. Gideon's Minstrels 16.

SPRINGFIELD.—BALDWIN OPERA HOUSE (Brooks and Houston, mgrs.): Florodora 5; house packed. David Harum 10; good business. The Christian 17.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Land Markword, mgr.): Dark.

MONTANA.

BUTTE.—SUTTON'S BROADWAY THEATRE (Dick P. Sutton, mgr.): Human Hearts 11-13. Robert Downing in The Gladiator 14-16. The Bostonians 17. Zaza (Florence Roberts) 18-20. Captain Jenks 22, 24. David Warfield 25-27. The Tyranny of Tears 28, 29. Harry Beresford 30, 31.——GRAND OPERA HOUSE (Hoge and Marks, mgrs.): Dark.——UNION THEATRE (Al. Oehls, mgr.): Chicago Burlesque co. 19-25.

HELENA.—THEATRE (F. W. Agnts, mgr.): Yale's Devil's Auction 5 to crowded house. Jack Monroe 9. Robert Downing 10; large audience. Human Hearts 13. Bostonians 16.

MISSOULA.—UNION OPERA HOUSE (A. H. Hartley, mgr.): A Devil's Auction 7; fine house. The Bostonians 14. Human Hearts 16.

BILLINGS.—OPERA HOUSE (A. L. Babcock, mgr.): Ray Sargent co. 7 in Other People's Money to large audience.

ANACONDA.—THEATRE MARGARET (H. F. Collins, mgr.): Human Hearts 10 to capacity. The Bostonians 15. Zaza 17.

GLENDIVE.—OPERA HOUSE (J. R. Widmyer, mgr.): A Runaway Match 16.

NEBRASKA.

LINCOLN.—THE OLIVER (Sebrung and Crawford, mgrs.): Royal Lilliputians 6; large audience. The Burgomaster 8; crowded house. Kate Claxton canceled. The Prince of Pilsen 13. Williams and Walker 16, 17. Are You a Mason 19. The Show Girl 21. Ole Olson 22, 24. Orpheum Vaudeville Show 31. Pictures from Peck Feb. 2. Kyrle Bellew 3.

FREMONT.—LOVE'S THEATRE (Pace Love, mgr.): Charles B. Hanford 7 in Much Ado About Nothing to large audience. Way Down East 13. Are You a Mason 20. She Tracked 21. Orpheum Show 30.——ITEM: Some new scenery and a drop curtain embellishes the stage of the Love.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Greaney, mgrs.): The Deemster 5; fair business. Two Married Men 17. The Missouri Girl 21. Thelma 23. She Tracked 27. The Eighth 29-31.——STEELE'S OPERA HOUSE (J. C. McClay, mgr.): Are You a Mason 17.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, mgr.): The Missouri Girl 5; good house. The Burglar and the Waif 10; fair audience. Two Married Men 23.

NORFOLK.—AUDITORIUM (George H. Spear, mgr.): Way Down East 12 to good business. Alden Benedict's Thelma 15. Other People's Money 27. Ole Olson 30.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, mgr.): The Span of Life 21. The Christian 30.——JENNE OPERA HOUSE (John C. Nuth, mgr.): May Parker's Pickaninnies 6; crowded house.

YORK.—AUDITORIUM (Joe Brown, mgr.): The Missouri Girl 12; fair house. Way Down East 14.

HASTINGS.—KERR OPERA HOUSE (George Stevenson, mgr.): The Missouri Girl 8; fair business.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Graham's Southern Specialty co. 12; large house. Beyond Pardon 14 to good business.——PARK THEATRE (John Stiles, mgr.): Uncle Josh Spruceby 8-10; large houses. Spotless Town 12-14; S. R. O. The

for Alice 3d. Jean Hayes co. 26-31. Hayes 1st week Feb. 2. Our Boarders 4. New York 9-11.

HARRISBURG.—ORPHEUM THEATRE (Edwin Kemp, mgr.): Robert Fulton Dunn 8-10 to light business. The Wife 12. Vaudeville 13-17. Mrs. Temple's Telegram 19. Hearts of Maryland 21. James Boys Feb. 5. Paul Gilmore 11. Brunson-Hale co. 12.

ROSWELL.—PATTON'S OPERA HOUSE (S. E. Patton, mgr.): E. L. Hawks 10; good house.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (F. P. Wetton, mgr.): Winter Brothers' Biograph 12-17. The Girl I Left Behind Me (local) 16. Keaney-Taylor co. 19-21. Miss 20. Casey's Troubles 23. Royal Italian Band 24. James Boys Feb. 5. Paul Gilmore 11. Brunson-Hale co. 12.

ROSWELL.—PATTON'S OPERA HOUSE (S. E. Patton, mgr.): E. L. Hawks 10; good house.

NEW YORK.

ALBANY.—EMPIRE THEATRE (Joseph Frank, mgr.): Her Farm 8, 10; capable co. to moderate business. The Wild Rose (return) 16. The Night at the Ferry 14. The Liberty Belles 17. Mrs. Langtry 19.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Gus Hill's Bostons Town 8-10; large business; good performance. Harry Clay Blaney in Across the Pacific 12-14 packed the house. The Volunteer Organist 15-17. Empire Vaudeville 19-24.——PROCTOR'S (F. F. Proctor, mgr.): When Manager Proctor announced that he was going to play Henrietta Crossman in The Sword of the King for a week, including two matinees at his theatre in Albany, the opinions expressed were varied; the wiseacres shook their heads and doubted the success financially; the reason given were that the star was comparatively unknown outside of a few cities, owing to her fight against the syndicate, and a week without a change of bill was too long; but Manager Proctor and Resident Manager Graham thought different; the attraction was well advertised and the attendance at the opening 5 was fully as large as expected; from then until the closing performance 10 the attendance increased; the gross receipts were over $7,000, and 7,500 people witnessed the most artistic performance given in Albany in many years.

CHARLES N. PHELPS.

ELMIRA.—LYCEUM THEATRE (M. Bela, mgr.): Dan Daly in The New Clown 8; good house. Field's Minstrels 9 to capacity. Corner Stock co. in Lost in Siberia 10; good house. Chester De Vonde 12-14 in The Two-Ton Door. A Band of Honor, and The Fatal Kiss; large business. Amelia Bingham 15. Chester De Vonde 16, 17. Nell Burgess 19.——AUDITORIUM (H. H. Colburn, mgr.): C. A. Barbour 12; large house.——ITEMS: Mrs. Virginia Smith, mother of Winchell Smith, of The Two Schools co., died at Hartford, Conn., 10.—At the annual election of the Musicians' Union 12, Arnold Hager, of the Lyceum Orchestra, was elected president, and Frederick Benedict, of Quinlan and Wall's Minstrels, vice-president.—The Browning Club discuss Browning as a dramatist 20.

J. MAXWELL BEERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Thomas E. Shea 8-10; excellent co. to S. R. O. Canse Peyton Comedy co. 12-17 opened to capacity. A Modern Magdalen 19. Field's Minstrels 22. James K. Hackett 23. Her Marriage Vow 24. Frankie Carpenter co. 26-31.——ITEM: Harry J. Clapham, the manager and old-time minstrel, was severely bitten by a dog 6.

GEORGE C. MOON.

ROCHESTER.—BAKER THEATRE (John R. Boyle, mgr.): Al. G. Field's Minstrels 12-14; large audiences. The Convict's Daughter 15-17; fine house. The Night Before Christmas 19-21.——NATIONAL THEATRE (Frederick R. Loescher, mgr.): Jerome, a Poor Man, 12, 13 to good business. Across the Pacific 15-17; fine attendance. Joe Welch in The Peddler 19-21.——LYCEUM THEATRE (W. R. Corrin, Jr., act. mgr.): The Liberty Belles 12 to light business. Amelia Bingham in A Modern Magdalen 13, 14 to fine business. Sky Farm 16, 17; remunerative houses. Mrs. Langtry 22, 24.

GLOVERSVILLE.—DARLING THEATRE (Will R. Gant, mgr.): Martin's U. T. C. 8 to S. R. O. The Queen of the Highway 9; fair audience. Harry Jenkins co. 12-17 opened to S. R. O. Plays: The Factory Girl, Arabian Nights, Loyal Irish Hearts, His Lordship, and Berkshire Hills. Al. Field's Minstrels 19. Andrew Mack 23. James K. Hackett 24. John W. Vogel's Minstrels 29.——KASSON OPERA HOUSE (A. L. Carroll, mgr.): The Blind Girl 8; small attendance. Foxy's Ferry 12 and The Power of the Cross 14 canceled. Lorraine Hollis 16.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Keystone Dramatic co. closed week 5-11 with The Senator's Daughter, East Lynne, A Marriage Certificate and The Hand of Man; attendance large. Andrew Mack in The Bold Soger Boy 9 to S. R. O. Her Lord and Master 17 canceled. Charles K. Champlin Stock co. 19-24.——CRYPTIC THEATRE (E. E. Hirsch, mgr.): Innocent Maids Burlesque co. 10 failed to appear.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Uncle Joshua Simpkins 8; business good. Bennett-Moulton co. 12-17 opened with crowded house. Plays: Darkest Russia, The Duke's Daughter, Shipwrecked, The Outcast of Society, and Dangers of New York. Andrew Mack in The Bold Soger Boy 19. The Two Sisters 22.——EMPIRE THEATRE (J. Hilcher, mgr.): Campbell Stratton Stock co. 5-10; business good. Dot Karroll 23-24.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Ollie Halford Stock co. 5-10 in Sunset Mines, Woman Against Woman, Ten Nights in a Barroom, Wicked London, A Fatal Wedding, Woman's Sacrifice, and City of New York; fair houses. Weedon Grossmith 12; large audience. Sky Farm 13; good business. The Prisoner of Zenda 14 drew well. W. H. Crane 15. Howe's Pictures 16. Hanlon's Superba 17. The Morrison Comedy co. 19-24.

UTICA.—MAJESTIC THEATRE (David Eldridge, resident mgr.): Sally in Our Alley 8 to S. R. O. Willis Brothers' Comedy co. 9, 10, to large houses. Annie Oakley 12, 13, to large audiences. Weedon Grossmith in The Night of the Party 14 to fair house. The Liberty Belles 15 to large house. The Village Parson 16, 17. Walter Perkins 19, 20. Eugenie Blair in Zaza 21. Hanlon's Superba 22. Pete Baker 23. Field's Minstrels 24.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Humpty Dumpty 10; fair business. Franklin Carpenter co. 12-17 opened with Shelter Bay to good business. Other plays: A Barrel of Money, From Poverty to Wealth, Conn, the Shaughraun, A Romance of Vermont, A Brave Girl, Fire Fly, Myrtle Ferns, Zig-Zag Alley 20. Dot Karroll 22-24. York State Folks 26. Night Bells 28.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Howe's Moving Pictures 9; good house. A. G. Field's Minstrels 10. Willis Brothers' Comedy co. 12-18 to good business. Hanlon's Superba 20. Her Lord and Master 21. Agnes Ardeck in Ma'mselle Lodoa 24. Denman Thompson in The Old Homestead 26. The Village Parson 30.

HERKIMER.—GRAND OPERA HOUSE (Ben Scherzer, mgr.): Marks Brothers 8-10; last of week Lost in London, A Colorado Romance, The Two Orphans, Under Two Flags, For Her Sake to S. R. O. The Prince of Windham 20, 21 (benefit).——ITEM: Foxy's Ferry, that was booked for 15, stranded in Johnstown.

CORNING.—OPERA HOUSE (E. C. Gano, mgr.): May Blake co. closed week's engagement 10 to S. R. O. Thomas E. Shea 12-17 to large business. Plays: The Shadow of Honor, The Voice of Nature, Dr. Jekyll and Mr. Hyde, Man-o'-War's Man, Slaves of Sin, The Relief, The Hunchback's Daughter, At Hell Gate. Jere McAuliffe co. 19-24.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. E. Sweet, mgr.): Andrew Mack 10; large audience. A Dutchman's Honeymoon 12; fair business. The Wild Rose 14; well filled house. Campbell Stratton Stock co. 12-17. Owen Fawtan's Comedy co. 19-24. Vaudeville 26. York State Folks (return) 28. My Friend from India 30.

GOWEGO.—RICHARDSON THEATRE (L. A. Watson, mgr.): Nell Burgess in The County Fair 9; good house. The Two Schools 14. Sky Farm 15. Howe's Moving Pictures 22. Troop, the Quaker 24. The Village Postmaster 26. A Brown Stone 27. John W. Vogel's Minstrels 28. Jessop, a Poor Man 30.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Hodges, mgr.): Martin's U. T. C. 9; large house. Alaska 12 drew a large crowd. Joe Welch in The Peddler 15; good audience. A Dutch Honeymoon 16. Rosela Rich in Rose 22. York State Folks (return) 23. Beyond Pardon 31.

AMSTERDAM.—OPERA HOUSE (George McClumpha, mgr.): The Queen of the Highway 10 to good business. Joe Welch in The Peddler 12; fair audience. The Volunteer Organist 14; fair house. A Night at the Ferry 15. Andrew Mack 22. Al. Field's Minstrels 23.

OGDENSBURG.—THE MUNROE (E. J. Preston, mgr.): A Royal Slave 8; large house. Uncle Joshua Simpkins 14; large audience. The Power of the Cross 15. A Brown Stone 21. Vogel's Minstrels 26. Willis Brothers 27-31. Nick Carter Feb. 2. At Valley Forge 11. Martin's Ten Nights in a Barroom 24.

JAMESTOWN.—SAMUELS OPERA HOUSE (E. J. Goodwin, mgr.): The Strollers 10 to excellent business. The Climbers 12; good business. Nell Burgess in The County Fair 13; business fair. Maude Hillman co. 14-17. Garside, Condit, and Mack 19-22. The Wild Rose 22. East Lynne 24.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (C. S. Smith, mgr.): Al. G. Field's Minstrels 8; S. R. O. Garside, Condit and Mack 12-17 opened to good business. Plays first half of week: Pawtown, Two Orphans, and A Man of Mystery. The County Fair 18. Chester De Vonde Stock co. 19-24.

CANANDAIGUA.—DAVIDSON GRAND OPERA HOUSE (H. H. Fitzsimons, mgr.): A Brown Stone 9 canceled. Pete Baker 17. Foxy's Ferry 19. Agnes Ardeck 24. Two Little Waifs 26. Denman Thompson 28. An American Hustler Feb. 4. The Blind Girl 6. Behind Prison Bars 9.

JOHNSTOWN.—GRAND OPERA HOUSE (H. S. Taylor Enchafee, mgrs.): The Blind Girl 7; light business. Foxy's Ferry 10; new house. Uncle Joshua Simpkins 12; good house. The Power of the Cross 13 canceled. Hanlon's Superbas 23.

DUNKIRK.—NELSON'S OPERA HOUSE (E. C. Lawrence, mgr.): A Dutchman's Honeymoon 8 failed to appear. Nell Burgess 12; fair house. On the Outer 20. Uncle Joshua Simpkins 21. Tennessee's Partner Feb. 4.

CORNING.—OPERA HOUSE (Wallace and Gilmore, mgrs.): Carner Stock co. 12-17 opened to capacity, presenting first half of week Knobs of Tennessee, A Romance of Coon Hollow, and Darkest Russia. Hanlon's Superbas 19.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): The Liberty Belles 13 to S. R. O. Sky Farm 16; fair house. Her Lord and Master 19. Vogel's Minstrels 21. Mrs. Langtry 22. Denman Thompson 23. Agnes Ardeck 26.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, mgr.): The Prisoner of Zenda 12 to good house. The Volunteer Organist 13; large business. Field's Minstrels 15; S. R. O. The Wild Rose 17; good house. Two Little Waifs 19. Andrew Mack 24.

OWEGO.—WILSON OPERA HOUSE (Wallace and Gilmore, mgrs.): The Prisoner of Zenda 13. Circumstantial Evidence 17. Ride Tracked 21. Alaska 27. The Night Before Christmas 28.

HUDSON.—OPERA HOUSE: Uncle Joshua Simpkins 10 to good house. Pat Karroll co. 12-14 in A Night in Chinatown and Cinderella to good business. The Two Sisters 19. Al. G. Field's Minstrels 22.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, mgrs.): Howe's Pictures 14; pleased houses. Alaska 15. Vogel's Minstrels 26.

FORT PLAIN.—FETCHER OPERA HOUSE (Nelson Smith, mgr.): Harry Jenkins co. 8-10; good houses. The Prose of Windham (local) 27. 28. Tennessee's Pardner 22.

LOCKPORT.—HODGE OPERA HOUSE (Charles G. Stevens, mgr.): The County Fair 9; large house. Two Little Waifs 13; good business. The Climbers 20. Uncle Joshua Simpkins 22.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Howes' Moving Pictures 17. Vogel's Minstrels 26. Alaska 29. Foxy's Ferry 18 failed to appear.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmuna, mgr.): Howe's Moving Pictures 12 (benefit) to good business. Wills Brothers' Comedy co. 16, 17. Agnes Ardeck 27. Denman Thompson 31.

FISHKILL.—ACADEMY OF MUSIC (Clarence Robinson, mgr.): Bennett and Moulton 8-10; crowded houses. Jessie James 15; poor house. Dot Karroll co. 19-21.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Jessop 17. Two Little Waifs 21. The Power of the Cross 31. An American Hustler Feb. 6.

PERRY.—AUDITORIUM (Cole and Stainton, mgrs.): Forget Me Not 13; small house. Foxy's Ferry 28.

WARSAW.—IRVING OPERA HOUSE (E. E. Baker, mgr.): Lorraine Hollis in Forget-Me-Not 12; fair business.

PENN YAN.—YATES LYCEUM (H. E. Bell, mgr.): Nellie Lynne Healy 12-17 opened in A Woman's Power; good business.

MEDINA.—OPERA HOUSE (Cooper and Hood, mgrs.): A Brown Stone 9 failed to appear. Uncle Joshua Simpkins 21.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): The Blind Girl 9 to poor business. A Royal Slave 18.

OSWEGATCHIE.—NEW THEATRE (E. O. Hathaway, mgr.): Alaska 14; good audience. The Peddler 16. Vogel's Minstrels 22.

PLATTSBURGH.—THEATRE (M. H. Farrell, mgr.): Vogel's Minstrels 15 to full house. Rhe-Lorraine co. 19-24.

SALAMANCA.—MELENBACKER OPER AHOUSE (J. D. Melenbacker, prop.): The Village Parson 13; fair house. Jesse James 24.

ST. JOHNSVILLE.—WHYLAND OPERA HOUSE (Mrs. Charles Whyland, mgr.): The Power of the Cross 17. Vogel's Minstrels 30.

WELLSVILLE.—BALDWIN'S THEATRE (E. W. Glancke, mgr.): Forget-Me-Not 16 to light business. Ride Tracked 24.

WHITEHALL.—MUSIC HALL (H. C. Pillsen, mgr.): The Blind Girl 15 failed to appear.

MALONE.—OPERA HOUSE (H. A. Putnam, mgr.): John W. Vogel's Minstrels 14; S. R. O.

NORTH CAROLINA.

GREENSBORO.—GRAND OPERA HOUSE (H. R. Tate, mgr.): Ferschi-Beldina 8-10. Plays: At the Hour of Nine, The Slaves of Russia, A Night in Chinatown, The Captain's Mate and Sunshine Alley; business good. Creatore's Band 8; large audience. Louis Morrison 13. Ellie Elister 20. Arizona 30. Kathryn Kidder 31.

DURHAM.—OPERA HOUSE (Hackney and Freeland, mgrs.): Inter-Ocean Comedy co. 12-15 opened in The Robbery to S. R. O. What Happened to Jones 16, 17. Indiana Folks 21. The Heart of Tennessee 22. A Merry Chase 23.

WILMINGTON.—ACADEMY OF MUSIC (Cowan Brothers, mgrs.): The Village Postmaster 14 to S. R. O. Kathryn Kidder in An Eye for An Eye 19. Mabie Paige 20-24.

ASHEVILLE.—GRAND OPERA HOUSE (Whitlock Brothers, mgrs.): A Merry Chase 19.——AUDITORIUM (W. P. Randolph, mgr.): Dark.

WINSTON-SALEM.—ARMORY HALL (Joseph Ferry, mgr.): What Happened to Jones 14 to S. R. O. Lyman Twins in A Merry Chase 22.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, mgr.): Harris-Perkinson co. 5-10 closed to largest business of season. The Village Postmaster 15.

TARBORO.—OPERA HOUSE (J. A. Weddell, mgr.): Folks Up Willow Creek 12; good house.

NORTH DAKOTA.

FARGO.—THEATRE (C. P. Walker, mgr.): Alphonso and Gaston 6. Primrose and Dockstader Minstrels 7; fine business. Walker Whiteside in Richard III 8 to large audience. Chase-Lister Theatre co. 12-17 in Stricken Blind, A Man of Mystery, On the Chesapeake, Monte Christo, The Harvest Moon and Cinderella. The Bostonians 19. A Turkish Texan 22. Captain Jenks 23. Charles B. Hanford 30. Daniel Sully 31.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Walker Whiteside presented Hamlet 10 to good business. Walker Whiteside in Richard III 15. Lord Strathmore 19. A Devil's Island 21. The Bostonians 22. Local 23, 24. Captain Jenks 29. Daniel Sully 30.

MANDAN.—OPERA HOUSE (W. D. Kennelly, mgr.): A Runaway Match 15. John Griffith in Macbeth Feb. 3. Charles B. Hanford in The Taming of the Shrew 7. Down by the Sea 13.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, mgr.): Dark.

GRAFTON.—GRAND OPERA HOUSE (H. L. Haussamen, mgr.): Blind Boone 6; good house.

OHIO.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, mgr.): Reuben in New York 12; business small. Aerogiane Opera co. 16. Uncle Josh Spruceby 19. Peck's Bad Boy 21. Keystone Dramatic co. 22-24.

(Continued on page 23.)

LETTER LIST.

Members of the profession are invited to use The Mirror's post office facilities. No charge for advertising or forwarding letters except registered mail which will be registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 15 days and remained for will be returned to the post-office Circulars, postal cards and newspapers excluded.

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THE FOREIGN STAGE

LONDON.

Gawain Chats of Theatrical Doings and American Triumphs.

(Special Correspondence of The Mirror.)

LONDON, Jan. 3.

Between the rush of the pantomimes and the coming of what Tennyson called the glad new year there has been nothing new to chronicle in the shape of theatrical productions. That is, bar one, as the bookmaking division would say. And, alas! this one might just as well not have been at all.

The new production was a suddenly announced special matinee of an adaptation of Alfred Capus' comedy, La Petite Fonctionaire, and was entitled The Little Postmistress. Now Capus is, as you know, one of the best of the later French playwrights. But, by Thespis, there was little or nothing in the English version (whoever did it) to give playgoing Britishers any real indication of Marion Alford's ability as a playmaker.

The story, if you may call it so, showed how a little lady post official flirted and flirted, and somewhat dangerously, too, with a sort of swell whose views were not too opprobriously virtuous, and how a certain gay young widow endeavored to upset the amatory apple-cart, as our modern metropolitan slang has it, of the pair. There was very little, if any, chance for acting even for Mrs. Lewis Waller, who is resting a while from her successful impersonation of the naughty Zaza. Of this one new venture of the week, then, it is perhaps fitting that I remark, in the Prince of Denmark's last line, "The rest is silence."

As regards the two dozen pantomimes around the town, there has been something of a slump during the week. This, however, is not unusual a few days after Christmas, for, in addition to the fact that with many of the humbler class of playgoers money gets a bit tight, there are of course all sorts of parties being given and both the givers and the guests naturally abandon show going pro tem. The best business is being done with the biggest pantomime—namely, Mother Goose, at Drury Lane, where some three score citizenesses of your great republic, Marie George and Madge Lessing, are to have new songs. Madge lands off next Tuesday with a new Witmarketable ditty.

To add to my last list of American artists to be found around town or way out in the provinces, I may mention that Tom B. Murray has achieved a decided and deserved success as All Baba in Robert Arthur's Forty Thieves pantomime at the Theatre Royal, Nottingham; that the polite lunatic Sullivan has hilariously knocked corners off playgoers at Birmingham by reason of his droll acting, and that the blithe and beautiful Lil Hawthorne is going strong as Aladdin at the Prince of Wales', Birmingham.

Albert Chevalier, who was so popular on your side, last Monday returned to the scene of his first variety (or vaudeville) successes—namely, the Tivoli, where he again scored a big success.

Henry Arthur Jones' second daughter, Whitfield, was last Tuesday married to Leslie Faber, actor and son of an important Danish ambassador in these islands.

Lewis Waller is doing such fine business at the Comedy with your native made play, Monsieur Beaucaire, that he will not, he assures me, need to bring forth this season his long-contemplated production of the new version of Ray Hiss by the poet John Davidson. The Marriage of Kitty, as adapted by Charles Edward Stuart Cosmo Gordon Lennox for his clever wife, Marie Tempest, is also doing much splendid business at Wyndham's Theatre that as other plays will, I feel, be likely to be needed there before the merry Marie embarks next August for your States, wherein she is reported as being absentious.

Next Saturday we are to see Seymour Hicks as Edmund Kean in a new one-act play of the same name. This is to be given at the first of four matinees which Managers A. S. Gatti and Charles Frohman are giving at the Vaudeville in aid of the distressed poor of the locality. In the meantime Hicks' fascinating wife, Ellaline Terriss (daughter of poor Will Terriss, who was murdered just five years ago) has this week joined the Roman Catholic Church, of which her husband's Jersey family are all members.

Sir Henry Irving is busily using up most of his short intervals four times in leisurely thinking out plans for his production of his son Laurence's adaptation of Sardou's specially written Dante drama at Drury Lane next Easter. And, by the way, our Poet Laureate, otherwise Alfred Austin, has been denouncing "all concerned," as they say on rehearsal calls, for daring to put Dante on the stage. No one, however, seems to have paid much attention to this ex-Austin enemy.

I have already stated that as there is no part for Ellen Terry in this Dante drama of Sardou's the gifted actress will pro tem., therefore, quit Irving's management and will soon try on her own account an adaptation of one of the grim but good old Ibsen dramas, The Vikings, to wit.

The long-closed Criterion, which opened in 1874 with Mrs. John Wood in An American Lady, will reopen in a few weeks with many structural improvements and with a new play by Richard Claude Carton. Unfortunately, just before I sat down to write this epistle, Carton was taken very ill and the rehearsal had to be stopped. Poor Carton, though now a highly prosperous dramatist, has long been in a delicate state of health, and has to be carefully watched over by his devoted wife, that truly humorous actress, Kate Compton. She is the sister of Edward Compton, who was so long in America, and daughter of Henry Compton, that fine old comedian of the early eighteenth century's fifties and sixties. Old Compton's real name was Mackenzie, and he was the brother of the late Sir Morell Mackenzie, the throat specialist, who attended the present German Kaiser's father.

"I tax not you, ye elements, with unkindness," quoth poor old King Lear on a certain memorable stormy night. Methinks that Citizen Sousa also might well give thanks to the heavy storm which delayed his boat, since he got an extra amount of advertising. As the time drew near for the march monarch to start his new series of concerts at Queen's Hall last night, all sorts of bulletins were flying about. At length, an hour or so before the time of opening the hall, the evening paper placards came out bearing the announcement, "Sousa has arrived." In due course Sousa and company, having swallowed a little refreshment and slipped into their swallow-tails, made their welcome appearance and again scored a big success. GAWAIN.

LONDON, Jan. 10.

Although we have had no new play on which to pronounce until yesterday afternoon, there has been a good deal about which playgoers and theatrical folk have been able to babble. For example, one "unco guid" company director has been sternly denouncing stage-players for wickedly traveling on Sunday while touring from town to town! As if, forsooth, these people, who in nearly every town play from Monday morning, when they re-rehearse, until Saturday night, had any other day on which to travel. This over-righteous railway-magnate has, you will be glad to learn, received a considerable amount of unadulterated tapioca from public, press and players.

And the ultra-pharisaical personage, who, being a clergyman, ought to have been more charitable, has this week denounced the prevalence of scantily dressed, tights-wearing women upon the English stage, and has given off what the late Gladstone would have called "a pious opinion" to the effect that all the girls and women who have to display their limbs upon the boards must of necessity be immoral persons! By Thespis! (not to mention Melpomene) that parson is now sorry that he spoke, for many of our best players of both sexes have roundly denounced him in turn.

I myself think and have long thought that there is something too much of this sort of undress upon the stage and that it must militate against the welfare of the stage. But to say, or even to infer, that all women who are in most cases compelled thus to garb themselves in order to gain their livelihood, are in the old English euphemism has it, "no better than they should be," is to utter a confounded libel. Alas! how often many so-called Christians dishonor by their over-pious prating what most of us regard as the noblest of the world's religions. How seldom these folks seem to have read the thirteenth chapter of the First Epistle to the Corinthians, but rather, as the old English poet hath it,

"Compound for sins they are inclined to,
By damning those they have no mind to."

Among other matters which have caused talk was the presentation of a valuable ring to the pantomime-playing Marquis of Anglesey, who went about displaying this token of esteem from his tenantry. I have often chaffed this young aristocrat for his lavish outlay in the play-acting line, but as I now learn that he is also lavish in the second cause of charity I hereby forgive him for his frequent festive frivolousness, as the late Henry J. Byron would have put it.

Last night there was much more aristocratic and even royal play-acting. This was at Chatsworth, one of the many opulent and princely seats of the Duke of Devonshire, who shares more wisdom in his reading positions than in the political arena. Among the Chatsworth players were the Princess Henry of Pless, daughter of Mrs. Cornwallis-West, and Muriel Wilson, the celebrated society beauty.

I regret to have to report the death this week of Miss La Thiere, an actress who had long been popular in characters of a distinguished type. The poor lady had lately become blind and her grief at this terrible affliction undoubtedly hastened her end.

I am sorry also to have to announce a slump in theatrical business, especially as regards certain of the two dozen pantomimes around. Some five or six of these finish to-night, and the end of five or six more is not far off. Drury Lane's big panto continues to draw crowded houses, but then everybody makes it a rule to go to the "Lane." The managing director thereof—namely, Arthur Collins, calls for your hospitable shores this evening in order to arrange a production of this big Mother Goose show on your side. By the way, it has just been settled that when this pantomime is withdrawn from Old Drury in order to make room for Sir Henry Irving's production of Dante at Easter, your Marie George will migrate to the Palace Theatre of Varieties, which is run by the veteran Charles Morton, the oldest theatre manager in London.

Among the changes imminent at the non-pantomime houses are Beerbohm Tree's withdrawal of The Eternal City from His Majesty's next Friday. On the following night he will revive The Merry Wives of Windsor, in which Ellen Terry will again play Mistress Page and Mrs. Tree will enact Mistress Ford in place of Mrs. Kendal, who has gone a-touring. On Feb. 17 Tree will produce Resurrection, as adapted by the French citoyen Henry Bataille and the American citizen Michael Morton from the good and great but grim and girding Count Tolstoy's terrible story of the same name. Brown at Brighton presently shifts from the Avenue to, probably, Terry's in order to make way for The Adoption of Archibald, a play which Herbert Sleath recently snapped up in your States. Forbes-Robertson will ere long shunt Othello from the Lyric in order to put on an adaptation of Rudyard Kipling's somewhat disagreeable story, "The Light that Failed." Forbes-Robertson and his wife, Gertrude Elliott, will play the two characters respectively "created," as actors say, on your side by Nat Goodwin and his beautiful wife, Maxine Elliott—my kind regards to them both.

The one new piece of the week up to now is an adaptation of Mario Uchard's play, La Fiammina, which was tried at a Prince of Wales' matinee yesterday. The plot was somewhat conventional, being built around a young wife who, in order to go on the stage, leaves both husband and child; and in after life repents of her rashness, whereupon, to prevent sundry troubles, such as duels and things, she quietly immolates herself, so to speak, and passes out into the night, as it were. The play afforded fine scope for the exploitation of the hitherto latent acting ability of Lillian Hides, the beautiful daughter of the still beautiful Nellie Bromley, the popular if not exactly gifted actress of Wyndham's early Criterion days.

I have just been informed that Vesta Tilley will produce in America next Autumn, under Manager Tyler, a new play by Ralph Caine, son of Hall, and Brandon Thomas. Wilson Barrett will end the run of The Christian King at the Adelphi next Saturday and will put on certain revivals. Sir Sword and Song will be produced by Julia Neilson and Fred Terry at the Shaftesbury next Wednesday week, and on the following evening William Greet, of the Savoy, will play Hood and German's new comic opera, The Princess of Kensington. And that's all at present from GAWAIN.

AN INDEPENDENT EXCHANGE.

The H. S. Taylor Exchange has recently added to its constantly increasing circuit of houses the Stillman Music Hall of Plainfield, which it will open in March under the name of the Sherman Opera House.

The exchange now controls the Grand Opera House, Johnstown, N. Y.; Kasson Theatre, Gloversville, N. Y.; Baldwin Theatre, Wellsville, N. Y.; Music Hall, Webster, Mass.; Passaic Opera House, Passaic, N. J.; Nellda Theatre, Catskill, N. Y.; Sherman Opera House, Newark, N. J.; Burritt Opera House, Westport, N. Y.; Masonic Theatre, Ellenville, N. Y.; Somerset Hall, Somerville, N. J.; Music Hall, Clinton, N. J., and Flemington Opera House, Flemington, N. J.

Even now new theatres are being negotiated for, and the exchange, which is capitalized at $100,000, expects to increase its present circuit many times over before another year.

SMASHED A $900 VIOLIN.

A $900 Villaume violin, owned by the leader of the Metropolitan Theatre orchestra, of St. Paul, was destroyed during a performance of At Cozy Corners in that city last Friday night. The accident was caused by the instrument being mistaken for the property violin, which Francis X. Hope, the leading man, was supposed to smash to pieces in the third act. Clanton Wintoch, manager of the company, was obliged to deposit with the manager of the Metropolitan the amount of damages claimed by Mr. Muhlenbruch, who owned the Villaume, pending a future settlement.

IBSEN AT THE MANHATTAN.

Four matinee performances of Ibsen's Ghosts will be given at the Manhattan Theatre next week, on Monday, Tuesday, Thursday and Friday, by George Fawcett's company, headed by Mary Shaw and including Frederick Lewis, Maurice Wilkinson, Charles A. Gay, and Virginia Kline. This play has been presented by this company in Baltimore and Washington with notable success.

POTTER'S PLAY STOLEN.

Paul M. Potter was robbed of the manuscript of a five-act play on a railway train near New York last Friday. He was taking the play in a satchel to a quiet town up the Hudson, where he was to read it to Charles Frohman. The satchel mysteriously disappeared before the train reached White Plains. The author has offered a reward for the return of the satchel, stating in the advertisement that it contained no valuables.

THE WIZARD OF OZ POSTPONED.

Owing to unavoidable delays in preparing The Wizard of Oz for production at the New Majestic Theatre, the date of opening was changed from last Thursday evening to to-night (Tuesday). The scenery has been especially built for the New York production.

ACTORS' CHURCH ALLIANCE NEWS.

Pictorial Lyric Lecture, Manhattan, Manhattan Theatre Building, Broadway and Thirty-third Street.

The regular monthly reception of the New York Chapter of the Alliance will be held on Thursday afternoon, Jan. 22, at the Parish House of Zion and St. Timothy, Fifty-ninth street, between Madison and Fifth Avenues, from 2.30 to 5.30 P. M. There will be a fine programme, among the numbers being an original entertainment, to be contributed by Harry Leighton. Members of the Alliance are privileged to invite two friends. The Rev. Dr. Lubeck will preside.

The thirty-second regular services of the New York Chapter were held last Sunday evening in the Church of Zion and St. Timothy. The service was conducted by the Rev. Dr. Rushton, and the sermon, entitled "The Interpretation of Thought and Life," was preached by the rector, the Rev. Dr. Lubeck. The text was from Ecclesiastes, eighth chapter, first verse. Dr. Lubeck opened his sermon by welcoming the Alliance to the church, and expressed his interest in the organization. Continuing the speaker said:

Actors have chosen one of the highest of human callings. There is no finer tendency in human nature to go upward. We advance by stations of human endeavor. There is a survival of the fittest in all matters of life. Our chosen businesses that help along, together one in the same family to bind to them and to it. There is a material profession which provides the spiritual, but in physical development, clay in the hands and then in government. We are saved upward by our duty to society, to morality, religion and God. Nothing compels us, we do it solely by choice, and because we go as we must all choose. That we admire the man who thinks—be he preacher, playwright, author, actor, doctor, merchant, or artist. The playwright is a great actor for the thinker. In depicting human character he needs intensity, vision, perception, and prudence, and it is natural to have fixed, logical characteristics, and yearning there be man built his character with the help of God. He must have a deep understanding of human life to hold the mirror up to nature, and the success of the dramatic largely depends upon its quality of genuineness. Shakespeare's success was by his exhaustive, lofty, simple, and complete genuineness of nature. The Bible takes the profoundest views of human nature. The spectacle of the prisoner, limited to one book, and choosing the Bible, will illustrate this. The drama is an interpreter of life through the channel of pleasure. All are willing to follow a leader who is full of hope, courage, ambition, and joy. If it chooses it requires courageous lives and noble thoughts into our minds beyond our own view of life. The play should lift us by its spirit. It must both be practical and pleasurable. How the playwright is dare to attempt to portray and interpret human life: First, he needs a large knowledge of human nature. Second, an intelligent gift of imagination—the power of looking deep. Third, sympathy—the power of the heart to understand and to feel. Fourth, subtlety—the power of keeping himself in check—the power of reserve and self control. Fifth, constructive sense of truth. There should be a performance of merit for no one is wholly bad or good. Sixth, humility—ability to empty himself—to surrender himself to complete forgetfulness and then become the living character he is to portray to the world. Seventh, independence—this gift is necessary—for no two people represent life in the same way—one must depart somewhat according to his own vision, and without independence originality is impossible. Finally, anyone who dares to interpret human thought and life, must have above all, an intense reverence for it. With this his work will be worthy, permanent, and abiding.

There was a large congregation present and great interest was shown in the service.

Quite a large gathering attended the regular tea held by the New York Chapter last Thursday afternoon at the headquarters. Among those present were Percy Anstey, Amy Coleridge Haviland, and Ernest R. Lewer, of the Martin Harvey company; Haloise Durant Rose, the authoress; Mr. and Mrs. Harry Leighton; the Rev. F. J. Clay Moran; Mrs. M. S. Lachey, of Washington, D. C.; Maud B. Sinclair; Alice G. Lollingwell, of Toledo; G. Edythe Totten, John B. Rice, Katherine Kaye, Mrs. A. J. and Miss Robinson, the Rev. Dr. Rushton, and others.

A special committee of the Alliance, consisting of the Rev. Walter B. Bentley, chairman; the Rev. F. J. Clay Moran, Mrs. Sydney Rosenfeld, Edythe Totten, Madame Von Klenner, and Mrs. McWatters, waited upon Mrs. Fiske last Wednesday in her dressing-room at the Manhattan Theatre and presented her with the badge of the organization. The seal was made in eighteen carat gold, with the three-colored enamel, and surrounded by a laurel wreath tinged with green. On the back was appropriately inscribed: "To Mrs. Fiske, Mary of Magdala, Thursday matinee, Dec. 18, 1902. Presented by the A. C. A." The Rev. Mr. Bentley made the presentation speech, in which he thanked Mrs. Fiske for her interest and efforts in behalf of the Alliance, and showed how appropriate it was that the great Biblical drama should have been enacted at the first benefit given for the Alliance, which the badge, expressing the union of the Church and the Theatre, so well expressed. Mrs. Fiske replied in fitting and well chosen terms her appreciation of the gift and promised to wear it in her portrayal of Mary and on all public occasions. The Rev. Mr. Moran drew attention to the Sunday theatre evil and gave a recital of the present conditions in New York. Mr. Bentley explained the symbolism of the badge, of which he was mainly the originator. The shield represents the shield of faith and is also a well known property of the theatre; the three colors, red, white and blue, appeal to our patriotism; the rising sun dissipates the darkness of ignorance and misunderstanding, that has prevailed so many centuries between the Church and the Theatre; the two books, the Bible and Shakespeare, the word of God and the word of man, form the cream of the world's literature, and are bound appropriately in white, while the star at the base of the shield is to the Christian, the star of Bethlehem and to the Hebrew the star of hope. So the badge is universal in its fraternal embrace and fittingly represents a movement catholic in spirit and in scope.

Edith Merrilees, of The Christian company, sang on Christmas morning in St. John's Episcopal Church, Charleston, West Va., by invitation of the Rev. Robert B. Roller, Rector and local chaplain of the Alliance.

RUMOR ABOUT THE COLUMBIA.

It has been rumored that Stair and Havlin have secured the Columbia Theatre, Brooklyn, and that after the close of the present engagement of Melbourne MacDowell and Florence Stone as visiting stars to the Columbia Theatre Stock company, the house will then revert to the old combination system. When seen by a MIRROR representative regarding the rumor Mr. Nicolai, representing the firm of Stair and Havlin, said: "I will neither confirm nor deny the report. At present nothing definite has been settled."

NORA HILTON'S MISHAP.

Nora Hilton, the English aerial performer, recently met with a fall which so severely injured her spine that she has been twice operated on at the Presbyterian Hospital. Her case is a very sad one, as she is in this country alone and friendless, and she asks that members of the profession call upon her.

ARENA NOTES.

Major Lily, of Pawnee Bill's Wild West, wintering in Philadelphia, visited New York last week, and has arranged for the purchase of wagons and an elaborate electric light plant. This show promises to be bigger and better than ever.

James Jordan and Hugh Harrison have recently formed a partnership to control all privileges, consisting of concerts, slide shows, etc., with the Walter L. Main Show, which is wintering in Geneva, O.

Mr. Cummings, famous for his management of the Indian Congress at the Buffalo Exposition, has completed arrangements with George C. Tilyou, of Coney Island, to produce next Summer an elaborate Indian Congress at that resort. If the production, which bids fair to be the most complete and elaborate Indian Congress ever presented to the American public, meets with the success anticipated, preparations for touring the country will doubtless be made.

MASONIC TRIBUTE TO HELLIS E. COOLEY.

At the recent election of Hellis E. Cooley to the membership of Pacific Lodge, No. 408, A. F. and A. M., he was presented by his fellow members with a magnificent and costly emblem of the order of chivalry. This superb token, valued at $200, is set with fifty diamonds, and depicts the knights

of the masonic orders. It is finished on both sides and on the reverse is a tasteful inscription stating the name of the presentee and the date. Mr. Cooley, who is manager for Gus Hill, is well known and very popular. The members of the lodge judging its present success due to his indefatigable efforts, have thus shown their appreciation.

DRAMATIC DAY AT THE LEAGUE.

Dramatic day at the Professional Woman's League yesterday afternoon was arranged by Fannie Bernard Leighton. "Aunt Louisa" presided, and Rev. Walter B. Bentley was the guest of honor. A humorous reading was given by Amelia Wood Holbrook, and Susanne Holt sang charmingly a group of songs. Dr. Bentley was presented and urged in eloquent terms the sacredness and the ministery of the actor's calling and the possibility of the great good to be accomplished. Two piano numbers were rendered by Carrie Gilman Edwards, and a comedietta, Her New Dressmaker, was entertainingly acted by Fannie Bernard Leighton and Harry Leighton. Beatrice Holly sang "My Thought of You" and "Spring," and Charles Wesson, by permission of E. F. Keith, sang a number of songs to the delight of all present. Beverly Sitgreaves will be the guest of the Professional Woman's League on Jan. 26 and will give her imitations of Duse, Bernhardt and others.

NEW THEATRE FOR TRENTON.

Manager I. C. Mishler, of the Opera House at Harrisburg, Pa., and at Johnstown, Pa., is said to be negotiating for property in Trenton, N. J., on which to build a new theatre. The house would be built on State Street, it is said, with an entrance 22 feet wide by 100 feet in depth. The stage is to be very large and all modern conveniences and inventions will be applied.

GERSON GETS MASCAGNI.

Edmund Gerson, the musical agent and manager, has completed arrangements to take Pietro Mascagni to Cuba, Mexico and South America on a concert tour. Mr. Gerson received a telegram from Mascagni on Saturday in which the composer accepted the manager's conditions and terms. The tour will begin in Havana on Feb. 7.

ELIZABETH TYREE'S AFFAIRS.

Elizabeth Tyree will bring her season in Gretna Green to a close on Jan. 31 at the Madison Square Theatre. The supporting company received the customary two weeks' notice last Saturday night. Miss Tyree will soon appear in a new play under the management of Kirke La Shelle.

TWO NANCY BROWNS.

It is said that there will soon be two Nancy Browns in the field, one being the protege of George W. Lederer, the other of Daniel V. Arthur. Blanche Ring will appear in the former production and Marie Cahill in the latter.

NOT YET DECIDED.

Proctor's Fifty-eighth Street Theatre will in the near future be turned into a combination house, but Mr. Proctor has not decided with what booking agents he will do business.

TO STAR AT TEN.

Joseph Santley, a ten year old actor, will make his debut as a star in Boston on Jan. 26, in a play called A Boy of the Streets.

OBITUARY.

Charles F. Mitchell, who for eighteen years had served as stage-manager of the North and Arch Street Museum, Philadelphia, died at his home in that city on Jan. 9. He had suffered during nearly a year from a complication of diseases and his death was not unexpected. He leaves a widow and six children. Mr. Mitchell was fifty-two years of age and prior to his connection with the North and Arch Streets Museum he was employed in theatrical work in Chicago. Formerly he was a member of the George H. Adams Minstrel Society company. The Twentieth Century Quakers, of which Mr. Mitchell was a trustee, met in force and with their band accompanied the remains to Northwood Cemetery on Jan. 11. There were also present a large delegation from the Theatrical Mechanics' Association No. 8, the Theatrical Mechanics' Benefical Association and the Union Transfer Benefical Association. The chaplain of the Twentieth Century Quakers performed the services at the funeral.

John G. Matthews, who for the last six years has acted as advertising agent for the theatres controlled by the Shubert Brothers, died Saturday morning at his home, 128 West Eighty-eighth Street, succumbing to typhoid pneumonia after an illness of but five days. He was forty years of age and was a native of Albany. During the past twelve years he has been connected with many theatrical ventures, and was well known to the profession. He leaves a widow and two daughters.

After an illness of only two days, Robert J. Bruce died of apoplexy at the home of his brother, 201 Second Street, Brooklyn, on Saturday morning. He was born in New York and educated in St. John's College. Some years ago he became identified in theatrical affairs and had spent the last two years of his life in managing travelling theatrical companies in Europe. He leaves a widow and two children.

Herman Partin, treasurer and assistant manager of the Westminster Theatre, Providence, R. I., died at his home in that city on Jan. 11, of consumption, aged twenty-nine years. He had been connected with the Westminster Theatre for eleven years, beginning as an usher and working his way up to the position he held at the time of his death.

Elijah Hodges, door-keeper at the Empire Theatre, Indianapolis, died in that city on Jan. 14. He was seventy-three years old, but had retained good health until Christmas night, when he was attacked by paralysis. He leaves a family. Mr. Hodges had been door-keeper at various theatres in Indianapolis since before the Civil War.

Mrs. Drew A. Morton (Dolly Norman Rankin), died in Brooklyn on Jan. 16, after a long illness with bronchitis. Mr. Morton, who is the stage director at the Columbia Theatre, Brooklyn, accompanied the remains to Toronto, Canada, where on Jan. 19 they were interred in the family plot in Mt. Pleasant Cemetery.

LOUIS ALBION

LIGHT COMEDIAN AND JUVENILE, EMPIRE STOCK CO., TOLEDO, OHIO, SECOND SEASON.

BARBARA FRIETCHIE. ARABIAN NIGHTS. TEMPERANCE TOWN. AN ENEMY TO THE KING.

Louis Albion has a part quite different from anything he has yet undertaken, and he surprises even his warmest admirers—and he has legion of them—by the excellence of his work as the youth who sees gaol at every turn.—TOLEDO BLADE.

Louis Albion, as Hugo Jones, is altogether delightful. He enters thoroughly into the spirit of the part, and produces it in a finished manner. Mr. Albion never sets down to loose play, and his methods are always admirable.—Toledo BEE.

Louis Albion, good in the playlet, was good again in the farce. He played a good natured, lazy, but a bit Scottish son of Mrs. Gillibrand, and had great opportunity to show his ability as a comedian. There seems to be no limit to Mr. Albion's talents; he leaps from comedy to tragic roles with apparent ease and never disappoints his audience.—Toledo TIMES.

Here Louis Albion displays his art and versatility. During his long connection with the Empire Stock he has not given a more artistic, well-rounded performance. His conception of the part is fine, and he acts it with most excellent taste and good judgment.—Toledo BLADE.

THE BROOKLYN STAGE.

Large audiences showed their appreciation of The Prince, Idol of the Auditors, Isabelle Gilmore as Portia Kellet, was charming. Edward Carter acted with ease as Colonel Asbury. The role of Eugene De Lorme was admirably played by Sydney Deane. Robert Hilliard was excellent as Maurice Grandpre. Frank Peters as Jean La Fosse, the pirate, acted with effect. Lewis Baker, Ida Fitchley, a Vivandiere, was capitally portrayed by Minnie Atchison Ely, who danced and sang with spirit. Violet Kelly was pleasing as Mrs. St. Leger. Claude Bowes, Walter C. Shanning, Lionel Braham, and Maud Alice Kelly were well cast. The chorus sang with song and spirit. Amelia Bingham in A Modern Magdalen is the current attraction. Next week Alice Fisher in Mrs. Jack will be the bill.

At the Folly Al. H. Wilson made his second Brooklyn appearance this season in A Prince of Tatters. Mr. Wilson's clothes was a feature. "The Wedding of the Year," held the stage that was the house. Interrupted by the whistling of the audience, left the house. Florence Thompson in The Old Homestead drew greatly large to the Grand Opera House. Mr. Thompson appeared in his original role of Josh Whitcomb and was supported by a competent company. Next week East Lynne will be the offering.

James K. Hackett in The Crisis drew large houses to the Montauk. H. H. Willard in repertory is the current attraction.

At the Novelty, formerly Blaney's, Nobody's Claim was presented by a company including John A. Preston, William E. Dalton, Jack Ward Kent, and Bertha Stewart.

A Desperate Chance had its third Brooklyn presentation this season at the Park, where the usual large attendance prevailed. Orin Kyle and Bigelow Cooper respectively played Al and Jack Biddle in an effective manner. Edwin Dudley as Peter Lafler consistently grabbed his cues and lacked enthusiasm. Robert McClung effectively portrayed the part of Charles Hildreth. A clever bit of acting was that of R. J. Ring as Escalier, a jailer, who when shot from himself slowly across the stage to sound the prison alarm. Natalie Bennett played the part of Kate Lafler and showed considerable ability as an emotional actress. Little Leota Stoddir was the pearls of the audience as Clara. Sol Solomon, T. M. Jones, Alice Wilkie and Mrs. Nell Kyrell were well cast. The theatre was quite elaborate and the snow storm scene in Act. III was most realistic. This week A Gambler's Daughter will be the bill.

HAROLD HUGH.

THE STOCK COMPANIES.

The Spooner Stock company presented a new melodrama last week, entitled At Old Fort Loudoun. The play and performance are reviewed elsewhere in this issue. Capacity audiences attended throughout the week. The current attraction is The Thoroughbred.

Shore O'Neill opened at Payton's last week, when A Night Off was presented to capacity audiences. Gene Payton was very funny as Mason Burton Sharp. Dorothy Hunt was seen to particular advantage as Josephine Babbit. Kirke Brown was excellent as Jack Mulberry. W. A. Mortimer as Harry Damask, Burton Williams as Lord Mulberry, Nadia Radcliffe as Mrs. Babbit, Marie Cameron as Angelica Damask, Grace Fox as Hebe, Marguerite Fields as Susan, and Clara Austin as Maria were all amusing. Good taste was shown in the scenery and costumes. This week Under Two Flags is the bill, with Una Abell Brinker as Cigarette.

Payton's Fulton Street Theatre opened last night to a packed house. Etta Reed Payton was well received as Angela in a creditable production of A Royal Family.

Gismonda was the play at the Columbia and Florence Stone and Melbourne McDowell were again received cordially. Miss Stone's Gismonda was capital and Mr. McDowell was excellent as Marcello Almeric. Mortimer Snow as Zaccaria Franco Accaioli, Robert Elliot as Bishop Sophron, J. Sidney Macey as Gregorius Draken, George T. McDowell as Agnello Accaioli, Horace Mitchell as Jacques Lusignan, P. Parley as Leonardo Tocco, Augustine Cleamitro as Duke Jacques, George F. Martin as Don Bridas, Frank Willard as Basiliadas, and John Fenton as Strabella were good. The Abbess Donato of Edna Earlie Linden, the Cyprialle of Ann Scaife, and the Thisbe of Kate Jensen were able characterizations. The play was excellently costumed and mounted. Good audiences attended. As during the first weeks of the McDowell-Stone engagement at this theatre, Robert Elliot took Mr. McDowell's place when the latter was unable to appear through illness. Theodora is this week's bill.

The Elite Stock company presented On the Wabash last week to very large houses. The present bill is The Lost Paradise.

Blaney's Theatre reverted back to the combination system last week and the old name of the Novelty Theatre was again resumed. CALDER JOHNSTON.

VAUDEVILLE.

Hyde and Behman's offered R. C. Knowles as last week's feature. He scored a laughing hit and the majority of his material is all new. Haines and Vidocq hop up a continual fire of jokes and nonsense, which went even better than before. James F. Dolan and his Leaguers presented A Hightoned Burglar. It's a capital sketch and their efforts met with much applause. Edmond Hayes was very funny in The Wise Guy and created much merriment, but his support could have been much better. White and Simmons in their old sketch made their usual hit. Lew Bloom has about the same material, but met with success. Brothers Martino did some wonderful acrobatic work. Linda Daly was good, but her daughter Viola easily took the honors in their specialty. The Jenny Hiley Trio pleased. This week Clayton White, the Harrity Theatre, Stuart Barnes, Harmony Four, Taylor and Adams, Holmes, Rae and Broscho, Mathews and Harris, Sisters Keller, McKay and Long, Klein, Ott Brothers and Nicholson.

Last week at the Orpheum Lois Theryl was the leading feature. She was seen in six characteristic dances. They were beautifully staged, much attention being given to detail. Her dancing was enthusiastically received. Merville, Booth and Elmore kept the audience in continual laughter. Cole and Johnson, as usual, made a pronounced hit and took many encores. Mr. and Mrs. Swickard in comedy singing were capital. They sing with much spirit and have good selections. Mimon and Mertes were simply remarkable and as such made the laughing hit of the bill. Joseph Bowman scored in some clever comic songs. Minnie Kennedy was given a cordial reception. Dellorelli and Gilmando and the Gismaretti Troupe were well received. This week Jean Marcel, Stelling Troupe, Sarah Bayes, Lewis McCord and company, Morton Weathersby, Four Otto Brothers and Lauder, Lucas Thurber, Leroy and Woodford, Martinetti and Grant.

GEORGE TERWILLIGER.

DATES AHEAD.

(Received too late for classification.)

A ROYAL SLAVE (Harry Gordon, mgr.): Mt. Vernon, Ind., Jan. 20, Montgomery, Ky., 21, Marion 22, Pendleton 23, Calvo, Ill., 24, Poplar Bluff, Mo., 26, Springfield 27, Fort Scott, Kan., 28.

A ROYAL SLAVE (Walter Robinson, mgr.): Orange, Mass., Jan. 21, Hudson 22-24.

AN AMERICAN GENTLEMAN (Carl Keller, mgr.): Lebanon, Pa., Jan. 20, Carlisle 21, Chambersburg 22, Hagerstown, Md., 23, Harrisburg, Pa., 24, Frye & Green, Md., 27, Annapolis 28, Frederick 29, Lancaster, Pa., 30, Chester 31.

BARLOW AND WILSON'S MINSTRELS (Laurence Bailey, mgr.): Camden, Ark., Jan. 21, Pine Bluff 22, Malvern 23, Prescott City 24.

BROWN'S IN TOWN: Clarksburg, W. Va., Jan. 20, Fairmount 21, Parkersburg 22, Huntington 23, Cincinnati 24.

BUTLER, ELLA MAY, BAND: Covington, Tenn., Jan. 21, Brownsville 22, Humbolt 23, Huntington 24, Gallatin 25.

CHAMPLIN STOCK (Chas. E. Champlin, mgr.): Parkersburg, W. Va., Jan. 19-24, Mt. Vernon 26-31.

EAST LYNNE (Rebecca Warren: Frank Burt, mgr.): Kittanning, Pa., Jan. 22, Punxsutawney 23, Jamestown, N. Y., 24, Springfield, Mass., 26-28, Fall River 29-31.

EAST LYNNE (Grace Hamilton): Westfield, Mass., Jan. 20, Huntington 21, Dalton 22, Leominster 23, Orange 24, Hartford, Conn., 26.

FIDDLE DEE DEE (Tony P. Mason, mgr.): Toledo, O., Jan. 19-24, Detroit, Mich., 26-31.

FINNIGAN'S FOUR HUNDRED: Summerset, Pa., Jan. 20, Connellsville, Ind., 21, Bell Vernon 22, Irwin 23, Latrobe 24.

GAGNON-POLLOCK STOCK (Bert C. Gagnon, mgr.): Chattanooga, Tenn., Jan. 19-24, Huntsville, Ala., 26-31.

HARRIS-PARKINSON STOCK (N. C. Hoyt, mgr.): South Boston, Va., Jan. 19-24, Petersburg 26-31.

HUNTER'S BI. MINSTRELS: Florence, Ala., Jan. 20, Sheffield 21, Decatur 22, Columbia, Tenn., 23, Franklin 24, Murfreesboro 26.

JEROME (Walter E. Perkins): Utica, N. Y., Jan. 20, Oswego 21, Rochester, Pa., 22, Washington, D. C., 26-31.

JOLLY JOKER MINSTRELS (Don A. McFarland, mgr.): Parnhamville, Ia., Jan. 20, Gowrie 21.

KEENE (Magician; Harry J. Dunbar, mgr.): Hastings, Pa., Jan. 23, Vandergrift 24, Clarion 26, Emlenton 27, Kittanning 29.

KIDNAPPED IN NEW YORK (Barney Gilmore; Harry Montgomery, mgr.): Norwalk, O., Jan. 20, Kent 21, Akron 22-24, Pittsburg, Pa., 26-31.

KEYSTONE DRAMATIC (Eastern; McGill and Shipman, props.): Norwich, Conn., Jan. 19-24, Southbridge, Mass., 26-31.

KILTIES' BAND (T. P. J. Power, mgr.): St. Joseph, Mo., Jan. 20, Kansas City 21, 22, Strong City, Kan., 23, Wichita 24.

LYMAN TWINS: Greenville, S. C., Jan. 20, Salisbury, N. C., 21, Salem 22, Durham 23, Danville, Va., 24, East Boston 26.

MURRAY AND MACKEY COMEDY (John J. Murray, mgr.): McKeesport, Pa., Jan. 26-31, Du Bois Feb. 2-7.

ORIENTAL BURLESQUERS: Rockville, Ind., Jan. 20, Clinton, Ill., 21, Danville 22, Lincoln 23, Bloomington 24, Peoria 26.

PECK'S BAD BOY: Americus, Ga., Jan. 20.

RIP VAN WINKLE (J. A. Carpenter's; J. A. Simon): Paul's Valley, I. T., Jan. 20, Chickasha 21.

SCOTT, GEO. W.: Alexandria, La., Jan. 19-21, Monroe 22-24, Ruston 26-31.

THE BOLD SOGER BOY: Bennington, Vt., Jan. 20, North Adams, Mass., 21, Amsterdam, N. Y., 22, Gloversville 23, Albany 24, Rochester 26, 27, Corning 28, Elmira 29, Binghamton 30.

THE CADLERS (F. Cadler, mgr.): Veedersburg, Ind., Jan. 14-21, Noblesville 23-Feb. 2.

THE LEGALLY DEAD: Cary, O., Jan. 26, Macomb 27, Payne 28, Auburn, Ind., 29, Garrett 30.

THE MINISTER'S DAUGHTERS (Grover Bros., mgrs.): Louisville, Ky., Jan. 19-24, Cincinnati, O., 26-31.

THE NIGHT BEFORE CHRISTMAS (Burt and Nicholai, mgrs.): Rochester, N. Y., Jan. 19-21, Syracuse 22-24, Rome 26, Utica 27, Oswego 28.

THE SCARLET LETTER: Turner's Falls, Mass., Jan. 21, Fitchburg 22, Franklyn 23, Marlborough 24.

THE TELEPHONE GIRL: Los Angeles, Cal., Jan. 20-31, Phoenix, Ariz., Feb. 2, Tucson 3, Bisbee 4, El Paso, Tex., 7.

UNCLE HEZ (Frank Adams): Lebanon, O., Jan. 22, Greenville 24.

WHAT HAPPENED TO JONES: Sanford, N. C., Jan. 19, 20.

OPEN TIME.

NORRISTOWN Feb. 9th and week, 16-19-20.

LEBANON Feb. 2-6-7

HARRISBURG March 20-30, Apr. 2-3.

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To open New Orpheum Theatre, Mt. Vernon, N. Y., during week of Feb. 2nd, 1903. Population, 37,000. 20 minutes from New York City. Under new management. Address H. L. WILLIAMS, 215 West 42nd St., New York City.

At Liberty Treasurer or Assistant for first-class short or combination house only, or will act as secretary to Manager. Address TREASURER, care Mirror.

TO LET Elegant new Wayland Opera House at St. Johnsville, N. Y. Account of death of Manager. Address MRS. CHAS. WHYLAND, St. Johnsville, N. Y.

THE STUDENTS' STOCK COMPANY, 240 W. 42nd St. On Friday, Jan 23, at 3 P. M., Madame Francesca will give a short explanatory talk upon the subject, at the studio. Admission free.

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K—Stands for "Knockers,"
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N—May stand for "Nom de plume,"
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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. No dates for publication in the subsequent issue dated must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BUNCH OF KEYS (Gus Bothner, mgr.): Ionia, Mich., Jan. 19, Saint John 21, Baton Rapids 22, Hillsdale 23, Fort Wayne, Ind., 24, Alexandria 25, Marion 26, Noblesville 28, Peru 29, Richmond 30, Hamilton, O., 31.

A COUNTRY KID: Circleville, O., Jan. 20, Hamilton 23, Portsmouth 24, Ashland, Ky., 26, Richmond 27, Winchester 28.

A DESPERATE CHANCE (Forrester and Mittenthal, mgrs.): McDonald, Pa., Jan. 20, Scottdale 21, Mt. Pleasant 22, Morgantown, W. Va., 23, McKeesport, Pa., 24, West Union 27, Cambridge, O., 29, Barnesville 30, St. Mary's, W. Va., 31.

A DESPERATE CHANCE (J. M. Mittenthal, mgr.): Baltimore, Md., Jan. 19-24, Philadelphia, Pa., 26-31, Wilkesbarre Feb. 2-11.

A DESPERATE CHANCE (W. S. Lathrop, mgr.): Morgantown, W. Va., Jan., 23, McKeesport, Pa., 24.

A FIGHT FOR MILLIONS (Malcolm Douglas, mgr.): Reading, Pa., Jan. 20, Harrisburg 21, Tyrone 22, Altoona 23, Johnstown 24.

A GAMBLER'S DAUGHTER (Eastern): E. L. Creecy, mgr.): Brooklyn, N. Y., Jan. 19-24, Philadelphia, Pa., 26-31.

A GAMBLER'S DAUGHTER (Western): E. L. Creecy, mgr.): Portland, Ore., Jan. 19-24.

A GAME OF CHANCE: Akron, O., Jan. 19-21.

A HIDDEN CRIME (Eugene Sanford, mgr.): Chatfield, Pa., Jan. 20, Meyersdale 21, Piedmont 22, Elkins, W. Va., 23, Fairmont 24, Clarksburg 26, Parkersburg 27, Point Pleasant 28, Huntington 29, Ashland, Ky., 30, Portsmouth 31, Ironton, O., Feb. 1, Gallipolis 2, Pomeroy 3, Middleport 4.

A HOMESPUN HEART: H. Harris, G., Jan. 20, Findlay 21, Wapakoneta 22, Van Wert 23.

A HOOSIER DAISY (Bessie Clifton): G. H. Hilton, mgr.): Peoria, Ill., Jan. 20, Ottawa 21, Fairbury 22, Wenona 23, Lincoln, Neb., 24, Beatrice 25, Red Cloud 26, Superior 27, Hastings 28, Grand Island 29, Kearney 30, Holdrege 31, Culbertson 1, Hardwood 4.

A HOT OLD TIME: Philadelphia, Pa., Jan. 19-24, Reading 26, Pottstown 27, Norristown 28, Conshohocken 29, Bridgeton 30, Millville 31, Cape May Feb. 1, Cape May City 2, Pleasantville 3, Mount Holly 4, Trenton 5-7.

A JOLLY AMERICAN TRAMP: Toledo, O., Jan. 19-21, Grand Rapids, Mich., 22-24.

A KENTUCKY FEUD: Hamilton, Can., Jan. 24.

A LITTLE OUTCAST (Eastern; McGill and Fitzhugh, mgrs.): St. Paul, Minn., Jan. 25-27, Minneapolis Feb. 1-4.

A LITTLE OUTCAST (Western; E. J. Carpenter): Sioux City, Ia., Jan. 19-21, Omaha, Neb., 22-24, Lincoln 25, Central City 27, Fremont 28, La Crosse, Wis., 29, Tomah 31, Green Bay Feb. 1, Appleton 2, Fond du Lac 3, Oshkosh 4.

A MILITARY GIRL (Lyman Bradley, mgr.): Greenville, S. C., Jan. 20, Salisbury, N. C., 21, Salem 22, Winston 23, Lynchburg, Va., 24, Danville 26, Bedford City 27, Staunton 28, Winchester, Va., 29, Martinsburg, W. Va., 30, Hagerstown, Md., 31.

A PHILADELPHIA TRAMP (Eastern; Elmer Walters): Cape May, N. J., Jan. 19, New York city 20, Waverly 21, Cape May City 22, Millville 23, Vineland 24, Bridgeton 26, Salem 27, Wilmington, Del., 28.

A PHILADELPHIA TRAMP (Western; Elmer Walters): Lawrence, Kans., mgr.): Akron, Feb., Jan. 21, Canton 22, Toledo 23, 24; Bellaire 26, Akron 27, Pittsburg 28, Cleveland 29, Sandusky 30, Bucyrus 31, Akron Feb. 1-4.

A PRINCESS MAGDALEN: Brooklyn, N. Y., Jan. 19-24.

A MONTANA OUTLAW (Warner and Altman, mgrs.): Cleveland, Jan. 19-21.

A RANCH KING (W. J. Fielding, mgr.): Marion, Ind., Jan. 19-21, Indianapolis 22-24, Chicago, Ill., 25-31.

A ROMANCE OF CROW HOLLOW (J. V. Strobridge, mgr.): Hartley Perry, O., Jan. 20, Wellsville 21, Steubenville 22, Barnesville 23, Zanesville 24, Newark 26, Lancaster 27, Logan 28, Chillicothe 29, Ironton 30, Salem, O., 31.

A RUNAWAY GIRL (E. L. Creecy, mgr.): Worcester, Mass., Jan. 19-24, Palmer 26, Northampton 27, 28, Willimantic, Conn., 29, Meriden 30, Waterbury 31.

A SOLDIER OF FORTUNE (H. H. Harper): West Superior, Wis., Jan. 19, Chippewa Falls 20, Eau Claire 21, Grand Rapids, Mich., 22, Grand Rapids 23, Muskegon 24, Manistee 26, Traverse City 27, Petoskey 28, Bay City 29, Saginaw 30, Flint 31, Detroit Feb. 1-7.

A TENDERFOOT TRAMP (Eastern; Elmer Walters; Frank E. Hansen, mgr.): Manchester, N. H., Jan. 19-21, Gardner, Mass., 22, Leominster 23, Fitchburg 24.

A TENDERFOOT TRAMP (Western; Elmer Walters; Frank E. Hansen, mgr.): Greenville, Miss., Jan. 19, Leland 20, Belzoni 21, Yazoo City 22, Vicksburg 23, Tallulah, La., 24, Monroe 26, Winnsboro 27, Shreveport 28, Marshall, Tex., 29, Texarkana 30, Hot Springs, Ark., 31, Malvern Feb. 1, Little Rock 2, Pine Bluff 3, Stuttgart 4, Memphis, Tenn., 5-7.

A TRIP TO THE JUNGLES (E. P. Cobbs, mgr.): Detroit, Mich., Jan. 19, Frederick 21, Harrisburg 22, Altoona 23, Johnstown 24, Pittsburg 26-31.

A WAIF OF THE PACIFIC (Harry City Blosser, mgr.): Toronto, Can., Jan. 19-24, Rochester, N. Y., 26-31, Buffalo Feb. 2-7.

ALASKA (Gordon J. Carter's): Scranton, Pa., Jan. 19-21, Wilkesbarre 22-24, Newark, N. Y., 26, Rochester 27, Dunkirk 28, Buffalo 29-31, Erie, Pa., Feb. 1, Meadville 2, Oil City 3, Franklin 4, Pittsburg 5-7.

ALASKA (Johnson and Thall, mgrs.): San Francisco, Cal., Jan. 19-24.

ALL A MISTAKE: Oxford, Ia., Jan. 21, Williamsburg 22, Marengo 23, Mount Vernon 24.

ALL ABOARD (Edwin C. Le Clair's): Naples, N. Y., Jan. 19, Wayland 21, Wayne 22, Honeoye Falls 23, Rochester 24, Clyde 27, Wolcott 28, Geneva 29, Auburn 30, Union Springs 31, Weedsport Feb. 1, Baldwinsville 2, Fulton 3, Phoenix 4, Oswego 5, Pulaski 6, Richland 7.

ALMA, WHERE DO YOU LIVE? (Lincoln J. Carter): Cleveland, O., Jan. 19-24, Detroit, Mich., 26-31, Toledo Feb. 1-7.

ALPHONSE AND GASTON (Gus Hill's): Jas. F. Vincent, mgr.): Indianapolis, Ind., Jan. 19-21, Columbus, O., 22, Pittsburg, Pa., 23-31, East Liverpool, O., Feb. 1, Akron 2.

AN AMERICAN HUSTLER (Geo. F. Hall; Gus Rothner, mgr.): Fort Huron, Mich., Jan. 20, Petrolia 21, Chatham 22, St. Thomas 23, Stratford 24, Galt 26.

AN ELK A MASON (Rich and Harris, mgrs.): Washington, D. C., Jan. 19-24, New Orleans, La., 25-31.

AN IDEAL HUSBAND (Julian Cahn, mgr.): Fremont, Neb., Jan. 20, Columbus 21, Hastings 22, Fairbury 23, Kenesaw 24, Clay Center 26, Junction City 27, Manhattan 28.

AN OLD SOLDIER SAHIB: Washington, D. C., Jan. 19-24, New Orleans, La., 25-31.

ANDREW C. M. Palmer, mgr.): Columbus, O., Jan. 19-21, Indianapolis, Ind., 22, 24, Chicago, Ill., 25-31.

ANDY LEE (Andrew Lee Shelle and M. J. Raymond, mgrs.): Kansas City, Mo., Jan. 19, Hartford 21, Mapleton 22, Sheffield 24.

ANOTHER GIRL FROM HOME: Jersey City, N. J., Jan. 19-24, Trenton 25, Harrisburg 26, Lancaster 27, Reading 28, Allentown 29, Bethlehem 30, Easton 31, Phillipsburg Feb. 1, Dover 2, Morristown 3, Orange 4, Paterson 5-7.

ARIZONA (Gordon J. Carter's): Scranton, Pa., Jan. 19-21, Wilkesbarre 22-24, Newark, N. Y., 26, Rochester 27, Dunkirk 28, Buffalo 29-31, Erie, Pa., Feb. 1, Meadville 2, Oil City 3, Franklin 4, Pittsburg 5-7.

ARIZONA (Johnson and Thall, mgrs.): San Francisco, Cal., Jan. 19-24.

ALL A MISTAKE: Oxford, Ia., Jan. 21, Williamsburg 22, Marengo 23, Mount Vernon 24.

ALL ABOARD (Edwin C. Le Clair's): Naples, N. Y., Jan. 19, Wayland 21, Wayne 22, Honeoye Falls 23, Rochester 24, Clyde 27, Wolcott 28, Geneva 29, Auburn 30, Union Springs 31, Weedsport Feb. 1, Baldwinsville 2, Fulton 3, Phoenix 4, Oswego 5, Pulaski 6, Richland 7.

ATLANTIC CITY (The Eternal City): New York city Jan. 19-24.

AUSTIN AND STONE'S MUSEUM: New York city Jan. 19-24.

AVENGER AND GASTON (Gus Hill's: Jas. F. Vincent, mgr.): Indianapolis, Ind., Jan. 19-21, Columbus, O., 22, Pittsburg, Pa., 23-31, East Liverpool, O., Feb. 1, Akron 2.

AT AMERICAN HUSTLER (Geo. F. Hall; Gus Rothner, mgr.): Fort Huron, Mich., Jan. 20, Petrolia 21, Chatham 22, St. Thomas 23, Stratford 24, Galt 26.

AT HOME A MASON (Rich and Harris, mgrs.): Washington, D. C., Jan. 19-24, New Orleans, La., 25-31.

AUNT ADDADDY (Julian Cahn, mgr.): Fremont, Neb., Jan. 20, Columbus 21, Hastings 22, Fairbury 23, Kenesaw 24, Clay Center 26, Junction City 27, Manhattan 28.

AUNT HANNAH: Washington, D. C., Jan. 19-24, New Orleans, La., 25-31.

AUNT JERUSHA (C. H. Fisher, mgr.): Columbus, O., Jan. 19-21, Indianapolis, Ind., 22, 24, Chicago, Ill., 25-31.

AUNT LO (Andrew Lee Shelle and M. J. Raymond, mgrs.): Kansas City, Mo., Jan. 19, Hartford 21, Mapleton 22, Sheffield 24.

AUNT RUFUS (Harry City Blosser, mgr.): Toronto, Can., Jan. 19-24, Rochester, N. Y., 26-31, Buffalo Feb. 2-7.

AUNTY (Gordon J. Carter's): Scranton, Pa., Jan. 19-21, Wilkesbarre 22-24, Newark, N. Y., 26, Rochester 27, Dunkirk 28, Buffalo 29-31, Erie, Pa., Feb. 1, Meadville 2, Oil City 3, Franklin 4, Pittsburg 5-7.

AUNTY (Johnson and Thall, mgrs.): San Francisco, Cal., Jan. 19-24.

AU REVOIR: Oxford, Ia., Jan. 21, Williamsburg 22, Marengo 23, Mount Vernon 24.

AU REVOIR (Edwin C. Le Clair's): Naples, N. Y., Jan. 19, Wayland 21, Wayne 22, Honeoye Falls 23, Rochester 24, Clyde 27, Wolcott 28, Geneva 29, Auburn 30, Union Springs 31, Weedsport Feb. 1, Baldwinsville 2, Fulton 3, Phoenix 4, Oswego 5, Pulaski 6, Richland 7.

AZIM: Philadelphia, Pa., Jan. 19-24, Reading 26, Pottstown 27, Norristown 28, Bridgeton 30, Millville 31, Cape May Feb. 1, Cape May City 2, Pleasantville 3, Mount Holly 4, Trenton 5-7.

BALDWIN-MELVILLE: New Orleans, La., Sept. 14—indefinite.

BARNEY AND CATTLE KING (Wallick's; W. H. Oviatt, mgr.): Detroit, Mich., Jan. 19-24, Columbus, O., 26-31, Toledo Feb. 1-7.

BARRYMORE, ETHEL: Syracuse, Pa., Jan. 20, Utica 21, Troy 22, Brooklyn, N. Y., 23, Albany 24, Baltimore, Md., 26-31, Washington Feb. 2-7.

BARTON, BLANCHE (The Duelist of the Gods; David Belasco, mgr.): New York city Dec. 2—indefinite.

BECAUSE I LOVE YOU (Thos. W. Broadhurst, prop.; Wm. A. Brady, mgr.): Kane, Pa., Jan. 20, Warren 21, Conneaut 22, Meadville 23, New Castle 24, Oil City 26, Franklin 27, Rochester 28, Butler 29, Greensburg 30, Connellsville 31, Uniontown Feb. 1, Cumberland 2, Piedmont 3, Grafton 4.

BELLE OF BOONE (E. L. Creecy, mgr.): Worcester, Mass., Jan. 19-24, Palmer 26, Northampton 27, 28, Willimantic, Conn., 29, Meriden 30, Waterbury 31, Wilkesbarre Feb. 2-11.

BELLE OF CHICAGO (Gus Hill's): Wm. Gray, mgr.): Fremont, Neb., Jan. 20, Columbus 21, Hastings 22, Fairbury 23, Kenesaw 24, Clay Center 26, Junction City 27, Manhattan 28.

BELLE OF MAYFAIR (Lyman Bradley, mgr.): Greenville, S. C., Jan. 20, Salisbury, N. C., 21, Salem 22, Winston 23, Lynchburg, Va., 24, Danville 26, Bedford City 27, Staunton 28, Winchester, Va., 29, Martinsburg, W. Va., 30, Hagerstown, Md., 31.

BELLE OF THE BOWERY (Eastern; Ben Welch and Fay Templeton): Boston, Mass., Jan. 19-24, Providence, R. I., 26-31, New Haven, Conn., Feb. 2-7.

BELLE OF THE BOWERY (Western; Ben Welch and Fay Templeton): Kansas City, Mo., Jan. 19-24, Omaha, Neb., 25-28, Des Moines, Ia., 29-31, Davenport Feb. 1, Rock Island 2, Peoria, Ill., 3, Burlington, Ia., 4, Keokuk 5, Quincy, Ill., 6, Hannibal, Mo., 7.

BELLE OF THE WEST (Chas. Frohman): Chicago, Ill., Jan. 19-24, Cincinnati, O., 26-31, Louisville, Ky., Feb. 1-7.

BELLE OF YORK (Harry City Blosser, mgr.): Toronto, Can., Jan. 19-24, Rochester, N. Y., 26-31, Buffalo Feb. 2-7.

BELLE OF YORK (Gordon J. Carter's): Scranton, Pa., Jan. 19-21, Wilkesbarre 22-24, Newark, N. Y., 26, Rochester 27, Dunkirk 28, Buffalo 29-31, Erie, Pa., Feb. 1, Meadville 2, Oil City 3, Franklin 4, Pittsburg 5-7.

BELLE OF YORK (Johnson and Thall, mgrs.): San Francisco, Cal., Jan. 19-24.

BEN HUR: Kansas City, Mo., Jan. 19-24, St. Louis 26-Feb. 7.

BERKSHIRE, HARRY: North Yakima, Wash., Jan. 20, Spokane 21, 22, Wardner, Ida., 23, Wallace 24, Missoula, Mont., 25, Anaconda 26, Great Falls 27, Helena 28, Butte 29, 31.

BEYOND PARDON (Fred G. Bess, mgr.): Ottawa, Can., Jan. 20-28.

BINGHAM, AMELIA (A Modern Magdalen): Philadelphia, Pa., Jan. 19-31.

BLACK VENUS: Des Moines, Ia., Jan. 19-21.

BLANEY STOCK: Newark, N. J.—indefinite.

BOYLE STOCK: Nashville, Tenn.—indefinite.

BURGESS, NEIL (The County Fair): Carbondale, Pa., Jan. 20, Shamokin 21, Bethlehem 22, Reading 23, Trenton, N. J., 24.

CAMPBELL, MRS. PATRICK: Chicago, Ill., Jan. 19-24, Cleveland, O., 26-31.

CAPTAIN JINKS OF THE HORSE MARINES (P. J. Kennedy, mgr.): Missoula, Mont., Jan. 21, Anaconda 22, Butte 23, 24, Helena 25, Fargo, N. D., 26, Grand Forks 27, Winnipeg, Can., 28, 31, Crookston, Minn., Feb. 1, Bradford 2, St. Cloud 3, West Superior, Wis., 4.

CASEY'S TROUBLES (Kennedy and Gray, mgrs.): Winfield, Kan., Jan. 20, Harper 22, Kingman 23, Hutchinson 24, Ellsworth 26.

CASTE: Lansing, Mich., Jan. 20, Jackson 21, Ann Arbor 22, Adrian 23, Tecumseh 24.

CASTLE SQUARE THEATRE: Boston, Mass.—indefinite.

CIRCUMSTANTIAL EVIDENCE (Fred D. Fowler, mgr.): Wallsboro, Pa., Jan. 21, Lock Haven 22, Renovo 23, Tyrone 24, Phillipsburg 26, Reynoldsville 27, Barnesboro 28, Hastings 29, Glen Campbell 30, New Bethlehem 31.

COGHLAN, ROSE: Sherman, Tex., Jan. 20, Denison 21, Paris 22, Hot Springs, Ark., 23, Little Rock 24, Pine Bluff 26, Helena 27, Jonesboro 28, Cairo, Ill., 29, Alton 30, Springfield 31.

COHAN, THE FOUR: Pittsburg, Pa., Jan. 19-24, Cincinnati, O., 26-31, Louisville, Ky., Feb. 2-7.

COLUMBIA STOCK: Chicago, Ill.—indefinite.

COLUMBIA STOCK: Washington, D. C.—indefinite.

COLUMBIA THEATRE STOCK: Brooklyn, N. Y.—indefinite.

COLUMBIA THEATRE STOCK: Philadelphia, Pa.—indefinite.

CRANE, WM. H.: Baltimore, Md., Jan. 19-24.

CROSMAN, HENRIETTA (The Sword of the King): Boston, Mass., Jan. 19-Feb. 7.

DARCY AND PECK'S STOCK: Philadelphia, Pa., Aug. 23—indefinite.

DAVID CROCKETT: Wichita, Kan., Jan. 24.

DAVID HARUM (E. G. Davidson, mgr.): Fort Worth, Tex., Jan. 20, Dallas 21, Waco 22, Milano 23, Bonham 24.

DEARBORN STOCK: Chicago, Ill., Sept. 14—indefinite.

DEVIL'S LANE (Gus T. Greco, mgr.): Galion, O., Jan. 20, Kenton 21, Upper Sandusky 22, Ada 23, Findlay 24, Defiance, Ill., 26, Clarksburg 27, Clifton 28, Bloomington 29.

DODGE, SANFORD (Harry L. Dixon): Winnebago, Minn., Jan. 20, Albert Lea 21, Clarion 22, Blooming Prairie 23, Elkton 24, Grimsell 26, Easton 27, Perry 28, Guthrie 29.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 1—indefinite.

DOTY, EARLE (The Man in the Iron Mask; Jos. R. McElroy, mgr.): Elkton, Md., Jan. 20, Rising Sun 21, Oxford 22, Georgetown, Del., 23, Seaford 24, Laurel 26, Salisbury 27, Pocomoke City, Md., 28, Onancock, Va., 29, Crisfield, Md., 30, Princess Anne 31, Suffolk Feb. 1, Portsmouth 2, Norfolk 3, Newport News 4, Hampton 5, Old Point Comfort 6, Richmond 7.

DOWN BY THE SEA (Ted Hunt, mgr.): Tacoma, Wash., Jan. 19-21, Olympia 22, Walla Walla 23, Riparia 24, Spokane 25, 26, Wardner, Ida., 28, Wallace 29, Missoula, Mont., 30, Anaconda 31, Butte Feb. 1, Helena 2, Great Falls 3, Fort Benton 4, Billings 5, Livingston 6, Bozeman 7.

DOWN HOME (Lincoln J. Carter's): Edward Colville, mgr.): St. Paul, Minn., Jan. 19-24, Minneapolis 25-31.

DOWN MOBILE (Lincoln J. Carter's): Spencer, Ia., Jan. 20, Emmetsburg 21, Mason City 22, Charles City 23, Decorah 24, Prairie Du Chien, Wis., 26, Madison 27, Portage 28, Watertown 29, Beloit 30, Elkhorn 31.

DREW, JOHN: Richmond, Va., Jan. 20, Roanoke 21, Knoxville, Tenn., 22, Chattanooga 23, Atlanta, Ga., 24.

DUNBAR, ROBERT (Soldiers of Fortune; Henry B. Harris, mgr.): Bloomington, Ill., Jan. 20, Terre Haute, Ind., 21, Richmond 22, Ft. Wayne 23, Mansfield, O., 24, Pittsburg, Pa., 26, Cincinnati, O., Feb. 2-7.

EIGHT BELLS (Byron Brothers): Hoboken, N. J., Jan. 19-24, Paterson 26-28.

ELITE STOCK (F. E. Gotthold, mgr.): Brooklyn, N. Y., Aug. 31—indefinite.

EMPIRE THEATRE STOCK: New York city Jan. 19—indefinite.

EVERYMAN: Buffalo, N. Y., Jan. 19-24.

FADET (Gustav T. Whitely): Logan, O., Jan. 20, Hamden 21, McConnelsville 22, Zanesville 23, Lancaster 24, Newark 26, Shawnee 27, Nelsonville 28, Athens 29, Middleport 30, Pomeroy 31.

FAIRBANKS, WM.: Philadelphia, Pa., Jan. 19-24.

FAVERSHAM STOCK (L. W. Scott, mgr.): Baltimore, Md.—indefinite.

FEATURED STOCK (Dick Ferris): Minneapolis, Minn.—indefinite.

FENNIMAN'S BALL (Ollie Mack, mgr.): Tyler, Tex., Jan. 20, Athens 21, Palestine 22, Gainesville 23, Denison 24, Galveston 25, Houston 26, Beaumont 27, 28, Lake Charles, La., 29, Crowley 30, Lafayette 31.

FISHER, ALICE (Mrs. Jack): Jersey City, N. J., Jan. 19-24.

FISHER STOCK: San Francisco, Cal.—indefinite.

FISKE, MRS.: New York city Nov. 10—indefinite.

FOR HER CHILDREN'S SAKE (Sullivan, Harris and Woods, mgrs.): New Britain, Conn., Jan. 20, Waterbury 21, 22, Bridgeport 23, 24, New Haven 26-28, Meriden 29-31.

FORBES, EARL ELIZABETH (Barbara Fritchie; Scott Marble, mgr.): Peoria, Ill., Jan. 20, Monmouth 21, Galesburg 22, Rock Island 23, Moline 24, Rockford 26, Freeport 27, Dubuque, Ia., 28, Davenport 29, Iowa City 30, Cedar Rapids 31, Independence Feb. 2, Waterloo 3, Dubuque 4.

FOREPAUGH STOCK: Philadelphia, Pa.—indefinite.

FOR HER SAKE (Eastern; H. J. Carpenter's): Arkansas City, Ark., Jan. 20, Kansas Victa 21.

FOR HER SAKE (Western; H. J. Carpenter's; Geo. F. Hilyard, mgr.; Buena Vista, Col., Jan. 20, Leadville 21, Aspen 22, Glenwood 23, Grand Junction 24, Provo, U., 26, Spanish Fork 27, Eureka 28, Nephi 29, Fillmore 30, Kanosh 31, Milford Feb. 1, Beaver 2, Junction 3, Richfield 4, Marysvale 5, Bingham 6, Salt Lake City 7.

FORTUNE STOCK: Philadelphia, Pa.—indefinite.

FOR HER SAKE (Eastern; H. J. Carpenter's): Arkansas City, Ark., Jan. 20, Kansas Victa 21.

FOR HER SAKE (Western; H. J. Carpenter's; Geo. F. Hilyard, mgr.; Buena Vista, Col., Jan. 20, Leadville 21, Aspen 22, Glenwood 23, Grand Junction 24, Provo, U., 26, Spanish Fork 27, Eureka 28, Nephi 29, Fillmore 30, Kanosh 31, Milford Feb. 1, Beaver 2, Junction 3, Richfield 4, Marysvale 5, Bingham 6, Salt Lake City 7.

FOR LOVE AND HONOR (H. H. McDowell, mgr.): Philadelphia, Pa., Jan. 19-24.

FOXY GRANDPA (W. A. Brady, mgr.): Trenton, N. J., Jan. 20, Allentown, Pa., 21, Pottsville 22, Harrisburg 23, Norristown 24, Providence, R. I., 26-Feb. 7.

FRAWLEY, DANIEL (Seven Days and Daniel Frawley): Seattle, Wash.—indefinite.

GALLAGHER (Bertha Galland): Holyoke, Mass., Jan. 20, Northampton 21, Hartford, Conn., 22, Waterbury 23, New Haven 24, Washington, D. C., 26-31.

GARRICK THEATRE STOCK (Chas. Vaught, mgr.): Chicago, Ill.—indefinite.

GARLICK AND SMITH: Westboro, Mass., Jan. 19-24.

GEORGE, GRACE (Pretty Peggy; W. A. Brady, mgr.): Paterson, N. J., Jan. 19-21, Lancaster, Pa., 22.

GILLETTE, WM. (Sherlock Holmes): Chicago, Ill., Jan. 12-24.

GILMORE, PAUL (Rupert of Hentzau): Bennett, Wash., Jan. 20, Seattle 21, 22, Hilsboro 23, North Yakima 24.

GIRARD AVENUE STOCK: Philadelphia, Pa.—indefinite.

GOODWIN, N. C., AND MAXINE ELLIOTT: New York city Dec. 1-Jan. 24, Newark, N. J., 26-31, Boston, Mass., Feb. 2, New Bedford 3.

GORMAND AND FORD: Cooperstown, N. Y., Jan. 19-24.

GRAND OPERA HOUSE STOCK: Philadelphia, Pa.—indefinite.

GRAND STOCK: Pittsburg, Pa.—indefinite.

GRAU, MAUD, MERLEN (The Girl and the Judge; Jas. R. Gardner, mgr.): Danville, Ill., Jan. 20, Davenport 21, Galesburg 22, Fort Madison, Ia., 23, Burlington 24, Lincoln, Neb., 26, Hastings 27, Grand Island 28, Norfolk 29, Sioux City, Ia., 30, Mitchell, S. D., 31.

GREENWALL STOCK (Greenwall Theatrical Circuit (Co., mgrs.): David A. Wells, mgr.): Brooklyn, N. Y., —indefinite.

GREENWALL STOCK (Greenwall Theatrical Circuit (Co., mgrs.): New York city Aug. 30—indefinite.

GUILFOYLE, JOHN (Macbeth; Alden Benedict, mgr.; A. R. Sheldon, mgr.): Traverse City, Mich., Jan. 21, Cadillac 22, Petoskey 23, Cheboygan 24.

GYPSY JACK (Willis Granger; R. C. Wills, mgr.): Ironton, O., Jan. 20, Huntington, W. Va., 21, Charleston 22, Clarksburg 23, Fairmont 24, Parkersburg 26.

HACKETT, JAS. K. (The Crisis): Northampton, Mass., Jan. 20, Springfield 21, Hartford, Conn., 22, Bridgeport 23, 24.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Minneapolis, Minn., Jan. 19-21, St. Paul 22-24, St. Cloud 26, West Superior, Wis., 27, Duluth, Minn., 28, Brainerd 29, Fargo, N. D., 30, Crookston, Minn., 31.

HANS HANSON (Gus T. McAlpin, mgr.): Belton, Tex., Jan. 20, Waco 21, Bryan 22, Calvert 23, Gatesville 24, Martin 26.

HAPPY HOOLIGAN (Gus Hill's): Kansas City, Mo., Jan. 18-24, St. Joseph 25, 26, Omaha, Neb., 27, Sioux City, Ia., 28, Hastings, Neb., 29, North Platte 30, Cheyenne 31, Denver, Col., Feb. 1-7.

HARNED, VIRGINIA (Iris): Providence, R. I., Jan. 19-24.

HARVEY, MARTIN: Toronto, Can., Jan. 19-24.

HAWTREY, CHARLES: Detroit, Mich., Jan. 19-24.

HEARTS OF GOLD: Berlin, Md., Jan. 21, Salisbury 22, 23, Medford 24.

HEARTS OF GOLD: Greensburg, Ind., Jan. 20, Connersville 21, Cambridge City 22, Knightstown 23, Greenfield 24.

HEARTS OF OAK (Wm. B. Gross, mgr.): Providence, R. I., Jan. 19-24, Boston, Mass., 26-31, New Haven, Conn., Feb. 2-7.

HEIDELBERG (Aubrey Boucicault): New York city—indefinite.

HELLO, BILL (Goodhue and Kelleen, mgrs.): Little Rock, Ark., Jan. 20, Marshall, Tex., 21, Shreveport, La., 22, Alexandria 23, Beaumont, Tex., 24, Lake Charles, La., 26, Baton Rouge 27, Vicksburg, Miss., 27, Meridian 28, Mobile, Ala., 29, 30, Pensacola, Fla., 31.

HERMAN, CHARLES D. (Arthur F. Ward, mgr.): Colorado Springs, Col., Jan. 20.

HER MARRIAGE VOW: Philadelphia, Pa., Jan. 19-24.

HOLLAND, MILDRED (The Lily and the Prince; Edward G. White, mgr.): Warren, O., Jan. 20, Youngstown 21, New Castle, Pa., 22, Butler 23, Greensburg 24, Morgantown, W. Va., 26.

HUMAN HEARTS (Eastern; J. M. Blanchard, mgr.): Buffalo, N. Y., Jan. 19-24.

HUMAN HEARTS (Southern; Harry Pennypacker, mgr.): Washington C. H., O., Jan. 21, Circleville 22, Lancaster 23, Nelsonville 24, Athens 26, Pomeroy 27, Gallipolis 28, Charleston, W. Va., 29, Ashland, Ky., 30, Huntington, W. Va., 31.

HUMAN HEARTS (Western; Chas. Saunders, mgr.): Spokane, Wash., Jan. 19-21, Kittsville 22, North Yakima 23, Ellensburg 24.

HUNTING FOR HAWKINS (Western; Wm. Gray, mgr.): Phoenix, Ariz., Jan. 19, 20, Tucson 21, Nogales 22, Deming, N. M., 23, El Paso, Tex., 24, 25, Dallas 26, Hillsboro 27, Waco 28, Temple 29, Austin 30, San Marcos 31.

IN CONVICT STRIPES (Bert St. John, mgr.): Bradford, Pa., Jan. 20, Olean, N. Y., 21, Buffalo 26-31.

IRVING, ISABEL (The Crisis; Jos. R. Hackett, mgr.): Newark, O., Jan. 20, Coshocton 21, Mansfield 22, Tiffin 23, Fostoria 24, Fremont 25, Sandusky 27, Lorain 28, Wooster 29, Berryns 30, Lima 31.

IRVING PLACE STOCK (Heinrich Conried, mgr.): New York city—indefinite.

JAMES BOYS IN MISSOURI (Eastern; Geo. Elliot, prop.; Frank Gazzolo, mgr.): Washington, D. C., Jan. 19-24, New York city Feb. 2-7, Springfield, Mass., 9-11.

JAMES BOYS IN MISSOURI (Western; Geo. Elliot, prop.; Frank Gazzolo, mgr.): Cleveland, O., Jan. 19-21, Toledo 22, Detroit, Mich., 23-28, Chicago, Ill., Feb. 1-7.

JEFF BRIDGES' TOWN (Geo. Wilson): Scottsville, Ky., Jan. 19, Hopkinsville 20, Clarksville, Tenn., 21, Nashville 22-24, Memphis 25-31, Jackson, Tenn., Feb. 1, Corinth, Miss., 2, Tupelo 3, Aberdeen 4, Columbus 5, Meridian 6, Canton 7.

KELCEY, HERBERT, AND ERVIN BRANNON: New Orleans, La., Jan. 19-24.

KIRKALL, ELSA (The Virginia Rose): Buffalo, N. Y., Jan. 19-24.

KLONDIKE EXPRESS: Greensboro, N. C., Jan. 20, Charlotte 21, Spartanburg, S. C., 22, Columbia 23, Greenville 24, Asheville, N. C., 26, Knoxville, Tenn., 27, Chattanooga 28, Nashville 29, Clarksville 30, Hopkinsville 31, Evansville, Ind., Feb. 1.

KOLB, RICHARD

THE OLD HOMESTEAD (Denman Thompson): Brooklyn, N. Y., Jan. 19-31, Providence, R. I., 2-7.

THE PAY CHARM: Hagerstown, Pa., Jan. 20, Mount Pleasant 21, Connellsville 22, Pittsburg 23-31, Latrobe 1, Johnstown 2, Altoona 3, Harrisburg 4, Lancaster 5, Philadelphia, Pa., 6-7.

THE PAY CHARM: Hagerstown, Pa., Jan. 20, Mount Pleasant 21, Connellsville 22, Pittsburg 23-31, Latrobe 1, Johnstown 2, Altoona 3, Harrisburg 4, Lancaster 5, Philadelphia, Pa., 6-7.

THE PRINCESS CLAIM (Geo. Monde): Rome, N. Y., Jan. 19, Utica 20, Syracuse 21, Auburn 22, Rochester 23-24, Buffalo 25-28, Niagara Falls 29, Lockport 30, Batavia 31, Geneva Feb. 1, Auburn 2, Ithaca 3, Binghamton 4, Elmira 5, Corning 6, Hornellsville 7.

THE PRINCESS CLAIM (Geo. Monde): Rome, N. Y., Jan. 19, Utica 20, Syracuse 21, Auburn 22, Rochester 23-24, Buffalo 25-28, Niagara Falls 29, Lockport 30, Batavia 31, Geneva Feb. 1, Auburn 2, Ithaca 3, Binghamton 4, Elmira 5, Corning 6, Hornellsville 7.

THE POWER OF THE CROSS (Jos. H. Gest): Rockland, Me., Jan. 19, Bangor 20, Augusta 21, Lewiston 22, Portland 23-24, Lynn 25, Haverhill 26, Fitchburg 27, Chelsea 28, Manchester, N. H., 29-31.

THE PRISONER OF ZENDA (Z. S. Alexander): Chicago, Ill., Jan. 19-31, Cedar Rapids 32, Iowa City 33, Muscatine 34, Burlington 35, Quincy, Ill., 36, Keokuk, Ia., 37, Hannibal, Mo., 38, Alton, Ill., 39, Centralia 40, Mt. Vernon 41, Evansville, Ind., 42, Vincennes 43, Washington 44, Jeffersonville 45, Louisville, Ky., 46-47.

THE ROAD TO RUIN (Gil H. Lester, mgr.): New York city Jan. 19-24, Scranton, Pa., 25-26, Elmira, N. Y., 27.

THE SECRET DISPATCH (H. D. Hopkins, mgr.): Decatur, Ill., Jan. 21, Peru 22, Litchfield 23.

THE SIGN OF THE CROSS (Fred G. Berger and S. S. Sprecht, mgrs.): Burlington, Ill., Jan. 20, Galesburg 21, Monmouth 22, Ottawa 23, Streator 24, Kankakee 25, Hoopeston 26, Danville 27, Lafayette, Ind., 28, Logansport 29, Peru 30, Kokomo 31, Marion Feb. 1, Muncie 2, Anderson 3, Indianapolis 4-7.

THE SIGN OF THE CROSS: Chicago, Ill., Jan. 19-31, St. Louis, Mo., Feb. 1-7.

THE SLAVE OF LIFE (Lewis Dunquette, mgr.): Auburn, Neb., Jan. 20, Falls City 21, Nebraska City 22, Plattsmouth 23, Missouri Valley, Ia., 24, Le Mars 25, Cherokee 27, Fort Dodge 28, Des Moines 29-31, Webster City Feb. 2, Iowa Falls 3, Waterloo 4.

THE TWO ORPHANS: Hamilton, Can., Jan. 20, Belleville 21, Kingston 22, Ottawa 23-24.

THE TWO ROBERTS (Hickey and Washington, mgrs.): Catskill, N. Y., Jan. 20, Coxsackie 21, Kingston 22, Poughkeepsie 23, Fort Jervis 24, Hawley, Pa., 25, Honesdale 27, Wilkes-Barre 28, Berwick 29, Pittsburg 30, Johnstown 31.

THE VILLAGE POSTMASTER (J. W. Rosemont, mgr.): Washington, D. C., Jan. 19-24, Baltimore, Md., 26-31, Carlisle, Pa., Feb. 2, Lebanon 3, Lancaster 4, Reading 5.

THE VOLUNTEER ORGANIST: Brooklyn, N. Y., Jan. 19-24.

THE WESTERN GIRL (Annie Oakley): Elizabeth, N. J., Jan. 22-24.

THE WHITE SLAVE: St. Louis, Mo., Jan. 18-24.

THELMA (Alice Benedict's): Col. H. J. Bernard, mgr.): Baton Rouge, La., Jan. 20, Port Gibson 21, Natchez 22, Monroe 23, Vicksburg, Miss., 24, Jackson 26, McComb City 27, Canton 28, West Point 29, Columbus 30, Aberdeen 31.

THELMA (Alice Benedict's): L. C. Youmans, mgr.): Kearney, Neb., Jan. 20, Hastings 21, Holdredge 22, Beatrice 23, Tecumseh 24, Fairbury 26, Wymore 27, Marysville, Kan., 28, Horton 30, Cameron 31, Richmond, Mo., Feb. 3.

THROUGH THE CENTER OF THE EARTH (Harry Clark, mgr.): Marion, Ind., Jan. 20, Brazil 22, Terre Haute 23, 24, St. Louis, Mo., 25-31.

THURSTON, ADELAIDE (At Cozy Corners; Frank and Clayton Wintsch, mgrs.): Chippewa Falls, Wis., Jan. 20, Rentard, Minn., 21, Duluth 22-24, West Superior, Wis., 24, Ashland 26, Rhinelander 27, Wausau 28, Neenah 29, Appleton 30, Fond Du Lac 31.

TRAUT, THE OUTLAW (Eastern; Percy G. Williams, mgr.): Boston, Mass., Jan. 19-24, Providence, R. I., 26-31.

TRACY, THE OUTLAW (Western): Ottawa, Ia., Jan. 19, Penn 21, Marshalltown 22, Marion 23, Cedar Rapids 24.

TWO LITTLE WAIFS (Lincoln J. Carter's): Waterloo, N. Y., Jan. 20, Palmyra 21, Rochester 22-24, Canandaigua 25, Geneva 27, Penn Yann 28, Watkins 29, Binghamton 30.

TWO MARRIED MEN (Chas. R. Schilling, mgr.): Nelson, Neb., Jan. 20, York 21, Kearney 22, North Platte 23, Denver, Col., 25-31.

TYRRELL, ELIZABETH (Gretna Green): New York city Jan. 5—indefinite.

UNCLE JOSH SPRUCEBY: Jamestown, O., Jan. 20, Xenia 21.

UNCLE TOM'S CABIN (Al. W. Martin's; W. C. Cunningham, mgr.): Taunton, Mass., Jan. 20, Attleboro 21, Woonsocket, R. I., 22, Lowell, Mass., 23, 24, Haverhill 26, Fitchburg 27, Chelsea 28, Manchester, N. H., 29-31.

UNCLE TOM'S CABIN (Stetson's; Western: Wm. Kibbe, mgr.): Alton, Ill., Jan. 20, East St. Louis 21, Olney 22, Effingham 23, Champaign 24, Paxton 25, Frankfort, Ind., 27, Logansport 28, Lebanon 29, Anderson 30, Muncie 31.

UNCLE TOM'S CABIN (Stetson's; Eastern): Wilmington, Del., Jan. 19, 20, Westchester, Pa., 21, Coatesville 22, Middletown 23, Lancaster 24.

UNCLE TOM'S CABIN (Stetson's; Northern; No. 3; Geo. Peck, mgr.): Yreka, Cal., Jan. 20, Ashland, Ore., 21, Medford 22, Grand Pass 23, Roseburg 24, Eugene 25, Albany 29, Oregon City 28, Portland 29-Feb. 1.

UNDER SOUTHERN SKIES (Henry Doel Parker, mgr.): Lowell, Mass., Jan. 19, 20, Lawrence 21, Milford 22, Wallingford, Conn., 23, Hartford 24, Pawtucket, R. I., 26-31.

WALSH, BLANCHE: (The Daughter of Hamilcar): St. Louis, Mo., Jan. 19-24, Burlington, Ia., 26, Des Moines 27, Lincoln, Neb., 28.

WARFIELD, DAVID: Seattle, Wash., Jan. 18-20, Spokane 22, 24.

WAY DOWN EAST (Eastern; Jno. S. Hale, mgr.): Wichita, Kan., Jan. 20, Parsons 21, Fort Scott 22, Galena 23, Pittsburg 24, Springfield, Mo., 25, Joplin 27, Nevada 28, Sedalia 29, Mexico 30, Alton, Ill., 31.

WAY DOWN EAST: Philadelphia, Pa., Jan. 19-Feb. 14.

WEARY WILLIE WALKER (W. O. Tarbington, mgr.): Tecumseh, Mich., Jan. 21, Toledo, O., 22-24, Bryan 26, Paulding 27, Fort Wayne, Ind., 29, Montpelier 30, Union City 31.

WHEN KNIGHTHOOD WAS IN FLOWER (Ellie Elsler; Frank L. Perley, mgr.): Newport News, Va., Jan. 20, Norfolk 21, Portsmouth 22, Lynchburg 23, Greensboro, N. C., 24, Charlotte 26, Columbia, S. C., 27, Augusta, Ga., 28, Charleston, S. C., 29, Savannah, Ga., 30, Brunswick 31.

WHEN REUBEN COMES TO TOWN: Madison, Ind., Jan. 20.

WHEN THE BELL TOLLS (Travers Vale and S. S. Simpson, mgrs.): Marion, O., Jan. 20, Bellefontaine 21, Celina 22, St. Marys 23, Lima 24, Kenton 26, Bowling Green 27, North Baltimore 28, Tiffin 29, Charleroi, Pa., 31.

WHEN WE WERE TWENTY-ONE (Morris and Hall, mgrs.): Leavenworth, Kan., Jan. 20.

WHEN WE WERE TWENTY-ONE (Morris and Hall, mgrs.): Paris, Tex., Jan. 20, Greenville 21, Tyler 22, Palestine 23, Marshall 24, Shreveport, La., 25, Natchez, Miss., 27, Jackson 28, Vicksburg 29, Greenville 30, Helena, Ark., 31.

WHOSE BABY ARE YOU: Caldwell, Ida., Jan. 20, Weiser 21, La Grand, Ore., 22, Pendleton 23, The Dalles 24, Portland 25-31, Seattle, Wash., Feb. 1-3.

WILLARD, H. S.: Brooklyn, N. Y., Jan. 19-24, New Haven, Conn., 26-28, Springfield, Mass., 29-31, Philadelphia, Pa., Feb. 2-4.

WILLARD, KATHERINE (The Power Behind the Throne; Edward C. White, mgr.): Chillicothe, Mo., Jan. 20, Kirksville 21, Quincy, Ill., 22, Louisiana, Mo., 23, Alton, Ill., 24, Centralia 26.

WILLIAMS AND WALKER (In Dahomey): Omaha, Neb., Jan. 18-21, Des Moines, Ia., 22-24.

WILSON, AL. H. (The Prince of Tatters): New York city Jan. 19-24.

WORMWOOD (Alden Benedict's; J. B. Murray, mgr.): New Lexington, O., Jan. 20, Lancaster 21, Corning 22, Jackson 26, Wellston 27, Circleville 28, Chillicothe 29, Washington C. H. 30, Hillsboro 31.

WORMWOOD (Alden Benedict's; E. T. Stetson, mgr.): Jackson, Tenn., Jan. 20, Florence, Ala., 22, Sheffield 23, Decatur 24, Pulaski, Tenn., 26, Columbia 27, Clarksville 28, Bowling Green, Ky., 29, Hopkinsville 30.

REPERTOIRE COMPANIES.

APPELL'S PAXTANG STOCK: Harrisburg, Pa.—indefinite.

AUBREY STOCK (Western): Pittston, Pa., Jan. 19-24, Wilkesbarre 26-31, Scranton Feb. 2-7.

AUBREY STOCK (Eastern; Mittenthal Bros., mgrs.): Bath, Me., Jan. 19-24, Lowell, Mass., 26-31.

BENNETT AND MOULTON (J. M. Torr, mgr.): Atlantic City, N. J., Jan. 19-24, New Brunswick 26-31, York, Pa., Feb. 2-7.

BENNETT-MOULTON (Ad. P. Reed, mgr.): Parkersburg, W. Va., Jan. 19-24, Hagerstown, Md., 26-31, Columbia, Pa., Feb. 2-7.

BENNETT-MOULTON (Ira Newell, mgr.): Fall River, Mass., Jan. 19-24, Newport, R. I., 26-31, Middletown, Conn., Feb. 2-7.

BENNETT-MOULTON (George K. Robinson, mgr.): Pittsfield, Mass., Jan. 19-24, North Adams 26-31, Johnstown, N. Y., Feb. 2-7.

BENNETT-MOULTON (F. C. Twitchell, mgr.): Athol, Mass., Jan. 19-24, Orange 26-31, Greenfield Feb. 2-7.

BONNAIR-PRICE (Wm. N. Smith): Bethany, Ill., Jan. 19-21, Sullivan 22-24.

CARNES STOCK: Watertown, N. Y., Jan. 19-24, Oswego 26-31, Rome Feb. 2-7.

CARPENTER, FRANKIE (Zero Grady, mgr.): Yonkers, N. Y., Jan. 19-24, Schenectady 26-31, Poughkeepsie Feb. 2-7.

CASTLE SQUARE STOCK (W. B. Sherman, mgr.): Sault Ste. Marie, Mich., Jan. 19-24.

CHESTER, ALMA (Edward L. Bloom, mgr.): Augusta, Me., Jan. 19-24, Lynn, Mass., 26-31.

COWBOY AND MACK'S COMEDIANS (P. P. Cruft, mgr.): Weston, W. Va., Jan. 19-24, Mannington 26-31, Martin's Ferry, O., Feb. 2-7.

COOK-CHURCH (H. W. Taylor, mgr.): Chester, Pa., Jan. 19-24, Johnstown 26-31.

DAVIDSON STOCK (A. L. Davidson, mgr.): Sterling, Ill., Jan. 19-22, Joliet 26-31, Ft. Wayne, Ind., Feb. 2-7.

DILGER-CORNELL: Coatesville, Pa., Jan. 19-24, Reading 26-31, Ashland Feb. 2-4, Bethlehem 5-7.

DYFFEYN, ETHEL: Dover, N. J., Jan. 19-24.

EDWARDS, G. E., STOCK (Geo. Corfus, mgr.): Cleveland, O., Jan. 19-31.

ELWOOD BROS. (E. J. Elwood, mgr.): Baltimore, Md., Jan. 19-Feb. 14.

EVANS AND WARD STOCK: Bridgeton, N. J., Jan. 19-24.

EWING-TAYLOR (Albert Taylor, mgr.): Texarkana, Ark., Jan. 19-24, Little Rock 26-31, Poplar Bluff, Mo., Feb. 2-7.

FENBERG STOCK: Derby, Conn., Jan. 19-24.

FERRIS COMEDIANS (Harry Bubb, mgr.): Duluth, Minn., Jan. 5—indefinite.

FISHER, MAY: Stamford, Conn., Jan. 19-24, New Bedford, Mass., 26-31, Lynn Feb. 2-7.

FLEMING, MAMIE (W. R. Gracey, mgr.): Philadelphia, Pa., Jan. 19-24, Mt. Carmel 26-31.

FRENCH, IRVING (Don McMillan, mgr.): Johnstown, Pa., Jan. 19-21, Phillipsburg 22-24, Tyrone 26-28, Bellefonte 29-31.

GARRICK THEATRE (W. P. Taylor, mgr.): Swanton, Vt., Jan. 19-24, St. Albans 26-28, Richford Feb. 2-7.

GARRIDE, CONDIT AND MACK (J. S. Gamble, mgr.): Jamestown, N. Y., Jan. 19-24, Titusville, Pa., 26-31, Washington Feb. 2-7.

GLASGOW STOCK: Richmond, Ind., Jan. 19-24.

GRADY STOCK: East Liverpool, O., Jan. 19-24, Wheeling, W. Va., 26-31, Butler, Pa., Feb. 2-7.

GUY STOCK (Billy Quad, mgr.): Coalgate, I. T., Jan. 19-31, Lehigh 22-24, Durant 26-31.

HALFORD, OLLIE, STOCK (Cecil Braun, mgr.): Philadelphia, Pa., Jan. 19-24, Lancaster 26-31, Johnstown Feb. 2-7.

HALL, DON C.: Smith's Grove, Ky., Jan. 19-21, Auburn 22-24, Adairville 26-28.

HAMILTON COMEDIANS: Batesville, Ark., Jan. 19-24, Newport 26-31, Little Rock Feb. 2-7.

HARCOURT COMEDY (Chas. K. Harris; W. C. McKay, mgr.): Lawrence, Mass., Jan. 19-24.

HICKMAN AND BESSEY: Yankton, S. D., Jan. 19-24.

HILLMAN, MAUDE: Niagara Falls, N. Y., Jan. 19-24, Erie, Pa., 26-31, Bradford Feb. 2-7.

HIMMELEIN'S IDEALS: Easton, Pa., Jan. 19-24.

HIMMELEIN'S IMPERIAL STOCK: Elgin, Ill., Jan. 19-24.

HOWARD-DORSET: Greenfield, O., Jan. 19-21, Hillsboro 22-24.

HUBERT COMEDY: Roswell, Tex., Jan. 19-31.

INTER-OCEAN COMEDY (Chas. G. Anselm, mgr.): Lynchburg, Va., Jan. 19-21, Winchester 22-24, Waynesboro 26-28.

KARROLL, DOT (J. C. Welch, mgr.): Roudout, N. Y., Jan. 19-21, Newburgh 22-24.

KIRKHOFF-LOCKE: Wymore, Neb., Jan. 19-21, Oberlin, Kan., 22-24, Summerfield 26-Feb. 1.

KEYSTONE DRAMATIC (Western; McGill and Shipman, props.; Will M. Carroll, mgr.): South Sharon, Pa., Jan. 19-21, Urbana, O., 22-24, Marion 26-31.

KING DRAMATIC (Leo Beasley; N. Appell, mgr.): Concord, Vt., Jan. 19-24, Burlington 26-31, Plattsburg, N. Y., Feb. 2-7.

KING DRAMATIC (N. Appell, mgr.): Washington, Pa., Jan. 19-24, New Castle 26-31, Erie Feb. 2-7.

LE FEBRE-CARPENTER STOCK (Herman Conley, mgr.): Sioux Falls, S. D.—indefinite.

LORRAINE, RHEA: Plattsburg, N. Y., Jan. 19-24.

LYONS, LILLIAN, STOCK (Dean and Ketchum, mgrs.): Grayling, Mich., Jan. 19-24.

McAULIFFE STOCK: Cohoes, N. Y., Jan. 19-24, Syracuse 26-31.

MACK, WILBUR: Linton, Ind., Jan. 19-24, Washington Feb. 2-7, Vincennes 9-14.

MARKS BROTHERS (May A. Bell Marks; R. W. Marks, mgr.): Ottawa, Can., Jan. 19-24.

MARKS BROTHERS (Tom Marks, mgr.): Ludington, Mich., Jan. 19-24, Big Rapids 26-31, Muskegon Feb. 2-7.

MARKS BROTHERS (Geo and Al. Marks, mgrs.): Blenheim, Can., Jan. 19-21, Ridgetown 22-24, Dresden 26-28.

MATHES, CLARA: Medford, Ore., Jan. 19-24, Ashland 26-31.

MOREY STOCK (Le Compte and Fiesher, mgrs.): Enid, Okla., Jan. 19-24, Chickasha, I. T., 26-31.

MYERLE-HARPER STOCK (W. H. Harper, mgr.): Sistersville, W. Va., Jan. 19-24, Jackson, Mich., 26-31, Lansing Feb. 2-7.

PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): Poughkeepsie, N. Y., Jan. 19-24, Yonkers 26-31.

PAYTON, CORSE, STOCK (Faith Adams, mgr.): Salem, Mass., Jan. 19-24.

PAYTON SISTERS (J. N. Montgomery, mgr.): Bristol, Tenn., Jan. 19-24, Asheville, N. C., 26-28, Columbia, S. C., 29-31.

PERUCHI-BELDINI COMEDY (Theo Johnston, mgr.): Spartanburg, S. C., Jan. 19-24, Greenville 26-31.

PERUCHI-BELDINI (Chelso D. Peruchi, mgr.): Beloxi, Miss., Jan. 19-24, Pensacola, Fla., 26-31.

PHELAN, E. V., STOCK (Ralph A. Ward, mgr.): Williamsport, Pa., Jan. 19-24, Altoona 26-31.

RECORD STOCK: Palestine, O., Jan. 19-24.

ROBERTS, GERTRUDE (Harry C. Arnold, mgr.): Millinocket, Me., Jan. 19-21, Sherman Mills 22-24, Patten 26-28, Island Falls 29-31.

ROCKWELL, DRAMATIC: Rumford Falls, Me., Jan. 19-24.

ROSAR AND MASON (Rob Mason, mgr.): De Kalb, Ill., Jan. 19-24.

RUBLE THEATRE (C. S. Ruble, mgr.): Carson, Neb., Jan. 19-24, Reno 26-31, Nevada City, Cal., Feb. 9-14.

RYAN, DANIEL: Lynn, Mass., Jan. 19-24.

SHEA, THOMAS E. (Jas. Wall, mgr.): Erie, Pa., Jan. 19-24, Toledo, O., 25-31, Youngstown Feb. 2-7.

SHERMAN COMEDY (R. H. Smith, mgr.): New Hartford, Ind., Jan. 19-24, Henderson, Ky., 26-31.

SPOONER DRAMATIC: Belville, Tex., Jan. 19-31, Golind 22-24, Cuero 26-31.

STANLEY, CARRIE: Tyndall, S. D., Jan. 19-21.

STILWELL, COMEDY: Lincoln, Me., Jan. 20-22.

THE SHANNONS (Harry Shannon, mgr.): Sandusky, O., Jan. 19-24, Carey 26, McComb 27, Payne 28, Auburn, Ind., 29, Garrett 30, Napanee 31.

TUCKER, LILLIAN, STOCK (Joe Santry, mgr.): Quebec, Can.—indefinite.

TURNER, CLARA (Moulton, Thompson and Moulton, props.; F. L. Miles, mgr.): Brockton, Mass., Jan. 19-24, Northampton 26-31, North Adams Feb. 2-7.

VAN DYKE AND EATON (C. Mack, mgr.): Springfield, O., Jan. 19-24, Zanesville 27-31.

VAN DYKE AND EATON (H. Walter Van Dyke; S. Hommel, mgr.): Owatonna, Minn., Jan. 19-24, La Crosse, Wis., 26-31.

VERNON STOCK (Benj. B. Vernon, mgr.): Monticello, N. Y., Jan. 19-24.

WIEDEMAN'S SHOW (Willis Bass, mgr.): Cheyenne, Wyo., Jan. 19-25, Longmont, Col., 26-Feb. 1.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON: Zanesville, O., Jan. 23.

A CHINESE HONEYMOON: New York city June 2—indefinite.

A JEWEL OF ASIA (Jas. T. Powers): Boston, Mass., Jan. 19—indefinite.

BIJOU MUSICAL COMEDY: Washington, D. C., Jan. 19-24.

BLACK PATTI TROUBADOURS (Vocichal and Nolan, mgrs.): Arkadelphia, Ark., Jan. 20, Hot Springs 21, 22, Little Rock 23, Ft. Smith 24, South McAlister, I. T., 26, Shawnee, Okla., 27, El Reno 28, Oklahoma City 29, Guthrie 30, Perry 31.

CASTLE SQUARE OPERA (Henry W. Savage, pres.): Chicago, Ill., Jan. 5-24, St. Louis, Mo., 26-Feb. 28.

DALY, DAN: Montreal, Can., Jan. 19-24.

DE ANGELIS, JEFFERSON, OPERA (Geo. W. Wadleigh, mgr.): Paducah, Ky., Jan. 20, Evansville, Ind., 21, Owensboro, Ky., 22, Vincennes, Ind., 23, Fulton, Ky., 24.

FLORODORA (The New York; Fisher and Ryley, mgrs.): New York city Jan. 26—indefinite.

FLORODORA (Eastern): Keokuk, Ia., Jan. 20, Jacksonville, Ill., 21, Hannibal 22, Ft. Madison, Ia., 23, Ottumwa 24, Des Moines 25, Oskaloosa 27, Marshalltown 28, Cedar Rapids 29, Clinton 30, Davenport 31.

FLORODORA (Western; Fisher and Ryley, mgrs.): Galveston, Tex., Jan. 20, Houston 21, San Antonio 22, Austin 23, Temple 24, Waco 26, Corsicana 27, Fort Worth 28, Dennison 29, Dallas 30, 31.

FOXY QUILLER: Appleton, Wis., Jan. 24, Jacksonville, Ill., 26, Joliet 31, Lafayette, Ind., Feb. 2.

GILMAN, MABELLE (The Mocking Bird): Philadelphia, Pa., Jan. 19-24.

GLASER, LULU: Cleveland, O., Jan. 19-24.

GORDON-SHAY OPERA: Salt Lake, U., Jan. 18-20.

GRAU GRAND OPERA: New York city Nov. 24—indefinite.

HELD, ANNA: Dallas, Tex., Jan. 19, 20, Fort Worth 21, Omaha, Neb., 22, 24, Denver, Col., 25-31, Cripple Creek Feb. 2, Pueblo 3, Colorado Springs 4, Salt Lake, U., 6, 7.

HOPPER, DE WOLF (Mr. Pickwick): New York city Jan. 19—indefinite.

KING DODO (Eastern; Henry W. Savage, pres.): Crawfordsville, Ind., Jan. 20, Lafayette 21, Danville, Ill., 22, Streator 23, Joliet 24, Aurora 26, Elgin 27, Janesville, Wis., 28, Rockford, Ill., 29, Belvidere 30, Madison, Wis., 31.

KING DODO (Western; Henry W. Savage, pres.): Milwaukee, Wis., Jan. 19-24, Cincinnati, O., 26-31.

LIBERTY BELLES: New York city Jan. 19-24.

LIBERTY BELLES (Frank Hennessey, mgr.): Escanaba, Mich., Jan. 20, Hancock 22, Calumet 23, Marquette 24, Sault Ste. Marie 26, Petoskey 27, Traverse City 28, Grand Rapids 29, Muskegon 30, Kalamazoo 31.

MR. BLUE BEARD: New York city Jan. 19—indefinite.

PEGGY FROM PARIS (Henry W. Savage, pres.): Chicago, Ill., Jan. 26—indefinite.

ROGERS BROTHERS IN HARVARD: Newark, N. J., Jan. 19-24.

ROYAL LILIPUTIANS: Minneapolis, Minn., Jan. 19-24, Chicago, Ill., 25-31, Milwaukee, Wis., Feb. 1-6.

SAN TOY: Springfield, Ill., Jan. 20, Peoria 21, Davenport, Ia., 22, Dubuque 23, Eau Claire, Wis., 24, St. Paul, Minn., 25-28, Minneapolis 29-31.

SYLVA, MARGUERITA, COMIC OPERA (The Strollers): Kalamazoo, Mich., Jan. 20, Grand Rapids 21, Lansing 22, Battle Creek 23, Jackson 24, Fort Wayne, Ind., 26, South Bend 28, Evansville 30, Paducah, Ky., Feb. 2, Jacksonville, Ill., 4.

THE BEGGAR PRINCE (Clarence M. Parker, mgr.): Bess, Okla., Jan. 20, Kingfisher 21, Guthrie 22, 23, Pawnee 24, Stillwater 26, 27, Perry 28, 29, Hennessey 30, Enid 31.

THE BELLE OF NEW YORK: Memphis, Tenn., Jan. 20, 21, Jackson 22, Nashville 23.

THE BILLIONAIRE (Jerome Sykes): New York city Dec. 29—indefinite.

THE BOSTONIANS: Winnipeg, Man., Jan. 20, 21, Grand Forks, N. D., 22, West Superior, Wis., 23, Duluth, Minn., 24, Minneapolis 25-28, St. Paul 29-31.

THE BURGOMASTER (W. P. Cullen, mgr.): Denver, Col., Jan. 18-24, Victor 25, Cripple Creek 26, Pueblo 27, Colorado Springs 28, Greeley 29, Cheyenne, Wyo., 30, Laramie 31.

THE CHAPERONS: Pittsburg, Pa., Jan. 19-24.

THE DAVIS MUSICAL EXTRAVAGANZA: Wilmington, Del., Jan. 20, 21, Easton Feb. 12, 14.

THE PRINCESS CHIC (John P. Slocum, mgr.): San Francisco, Cal., Jan. 19-24, Stockton 26, Ogden, U., 28, Salt Lake 29-31, Omaha, Neb., Feb. 2, 3.

THE PRINCE OF PILSEN (Henry W. Savage, pres.): Kansas City, Mo., Jan. 19-24, St. Louis 25-31.

THE SHOW GIRL (Rice's): Hartford, Conn., Jan. 19, 20, Holyoke, Mass., 21, North Adams 22, Springfield 23, 24, Portsmouth 26, Lawrence 27, Haverhill 28, Salem 29, Worcester 30, 31.

THE SHOW GIRL: Nebraska City, Neb., Jan. 20, Lincoln 21, Atchison, Kan., 22, Hutchinson 27, Wichita 28, Winfield 29.

THE SILVER SLIPPER (Jas. C. Fisher, mgr.): New York city Oct. 27—indefinite.

THE SLEEPING BEAUTY AND THE BEAST: Washington, D. C., Jan. 19-24.

THE STORKS: Clinton, Ia., Jan. 20.

THE SULTAN OF SULU (Henry W. Savage, pres.): New York city Dec. 29—indefinite.

THE WILD ROSE: Buffalo, N. Y., Jan. 19-21.

THE WIZARD OF OZ: New York city Jan. 20—indefinite.

WHEN JOHNNY COMES MARCHING HOME (Fred Whitney, mgr.): New York city Dec. 15—indefinite.

WILBUR OPERA (W. H. Fullmer, mgr.): Akron, O., Jan. 19-24, Massillon 26, Johnstown, Pa., Feb. 2, Altoona 3.

WILSON, FRANCIS (The Toreador): Pittsburg, Pa., Jan. 19-24.

MINSTRELS.

BRYANT AND SAVILLE'S: Chicago, Ill., Jan. 12-24, St. Louis, Mo., 26-31, Chicago, Ill., Feb. 2.

FIELD'S, AL. G.: Glens Falls, N. Y., Jan. 20, Schenectady 21, Amsterdam 22, Utica 24, Scranton, Pa., 26, Wilkes-Barre, Pa., 27.

GIDEON'S (Harry J. Curtis, mgr.): Cameron, Mo., Jan. 20, Liberty 21, Independence 22, Richmond 23, Narbone 24, Carlton 26, Chillicothe 27.

GORTON'S (C. C. Pearl): Mobile, Ala., Jan. 20, Pensacola, Fla., 21, Tallahassee 22, Bainbridge, Ga., 23, Jacksonville, Fla., 27, St. Augustine 28, Daytona 29, Tampa Feb. 4.

JUVENILE (Hilton, Spencer and Hoffman): West Newton, Pa., Jan. 19, 20, Irwin 21, 22, Scottdale 23, 24.

KNIGHT AND DECKER'S (Hardy and Young, mgrs.): Rochester, Ind., Jan. 20, Plymouth 21, Warsaw 22, Butler 23.

PRIMROSE AND DOCKSTADER'S: Chicago, Ill., Jan. 19-24.

QUINLAN AND WALL'S (Dan Quinlan, mgr.): Anderson, Ind., Jan. 20, Elkhart 21, South Bend 22, Battle Creek, Mich., 23, Kalamazoo 24.

RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Tifton, Ga., Jan. 20, Valdosta 21, Jacksonville, Fla., 22, Gainesville 23, Ocala 24, Tampa 26, Sanford 27, Titusville 28, Cocoa 29, West Palm Beach 30, St. Augustine 31, Palatka Feb. 2, St. Augustine 3, Brunswick, Ga., 4, Savannah 5, Fairfax, S. C., 6, Augusta 7.

SUN'S, GUS: Oil City, Pa., Jan. 20, Meadville 22, Greenville 23, Butler 24, Rochester 27, Wellsburg, W. Va., 28, Steubenville, O., 31, Waynesburg, Pa., Feb. 2, Brownsville 3, Connellsville 4, Latrobe 5, Monongahela 6, Charleroi 7.

VOGEL'S, JOHN W.: Cortland, N. Y., Jan. 20, Ithaca 21, Oneonta 22, Norwich 23, Rome 24, Oneida 26, Herkimer 27, Little Falls 28, Johnstown 29, St. Johnsville 30, Auburn 31.

WHO, WHAT, WHEN (L. M. Boyer, mgr.): Greenville, Tex., Jan. 20, Van Alstine 21, McKinney 22, Paris 23, Ladonia 24, Clarksville 26, Bonham 27, Dennison 28, Gainesville 29, Ardmore, I. T., 30.

VARIETY.

AMERICAN BURLESQUERS: New York city Jan. 19-24.

BOHEMIAN BURLESQUERS: Washington, D. C., Jan. 19-24.

BOWERY BURLESQUERS: Cleveland, O., Jan. 19-24.

BRYANT'S BURLESQUERS: Brooklyn, N. Y., Jan. 19-24.

CITY SPORTS: Philadelphia, Pa., Jan. 19-24.

CLARK'S NEW ROYALS: New York city Jan. 19-24.

CRACKER JACKS: Rochester, N. Y., Jan. 19-24, Boston, Mass., 26-31.

CRAWFORD'S VAUDEVILLE STARS: Nora Springs, Ia., Jan. 19-24.

DAINTY PARIS: Albany, N. Y., Jan. 19-24.

DEVERE, SAM: Buffalo, N. Y., Jan. 19-24.

EMPIRE SHOW: Albany, N. Y., Jan. 19-24.

GRAHAM'S SOUTHERN SPECIALTY: Dover, Me., Jan. 19, 20, Manchester 21, 22, Nashua 23, 24, Lowell, Mass., 26-28, New York city 29-31.

HIGH ROLLERS: Milwaukee, Wis., Jan. 19-24.

HILL'S, ROSE, ENGLISH FOLLY: Troy, N. Y., Jan. 19-21, Lowell, Mass., 22-24, New York city 26-31.

IMPERIAL BURLESQUERS: St. Paul, Minn., Jan. 19-24.

INNOCENT BEAUTIES: Springfield, Mass., Jan. 19-21, New London, Conn., 22-24.

JOLLY GRASS WIDOWS: Baltimore, Md., Jan. 19-24.

KNICKERBOCKERS: Scranton, Pa., Jan. 19-21, Reading 22-24, Philadelphia 26-31.

LAFAYETTE: Toledo, O., Jan. 19-24, Dayton 26-28, Louisville, Ky., Feb. 1-7.

MERRY MAKERS (Frank P. Prescott, mgr.): Spring Valley, Minn., Jan. 19-21, Owatonna, 22, Albert Lea 23-24, Waverly 26-31, Vinton Feb. 2-4.

MISS NEW YORK, JR. (Jos. Oppenheimer, mgr.): Brooklyn, N. Y., Jan. 19-24.

MOONLIGHT MAIDS: New York city Jan. 19-24.

NUGENT, J. C., AND CO.'S VAUDEVILLE: Chicago, Ill., Jan. 11-24.

REILLY AND WOODS: Milwaukee, Wis., Jan. 19-24.

ROOF GARDEN: Cincinnati, O., Jan. 19-24.

RICE AND BARTON'S GAIETY: Louisville, Ky., Jan. 19-24, Indianapolis, Ind., 26-31, St. Louis, Mo., Feb. 2-7.

THOROUGHBREDS: New York city Jan. 19-24.

TOPSY TURVY BURLESQUERS: Philadelphia, Pa., Jan. 19-24.

TRANSATLANTIC BURLESQUERS: New York city Jan. 19-31, Philadelphia, Pa., Feb. 2-7.

TROCADERO BURLESQUERS: Newark, N. J., Jan. 19-24.

UTOPIANS (T. W. Dinkins, mgr.): Lowell, Mass., Jan. 19-21, Fall River 22-24, Boston 26-28.

WEBER AND FIELDS': New York city—indefinite.

WINE, WOMAN AND SONG: Altoona, Pa., Jan. 24.

WORLD BEATERS: Albany, N. Y., Jan. 19-21, Troy 22-24.

MISCELLANEOUS.

BINGHAM, RALPH: Paw Paw, Ill., Jan. 20, Janesville, Wis., 21, Emerald Grove 22, Crystal Lake, Ill., 23, Arlington 24, Monmouth 26, Roseville 27, Port Byron 28, Allison, Ia., 29, 30, Bristow 31.

BOONE, PROFESSOR (Hypnotist): J. M. Mann, mgr.): Columbus, O., Jan. 19-24.

BOSTOCK'S TRAINED ANIMALS: Worcester, Mass., Jan. 19-24, Paterson, N. J., 26-31.

BRENNAN'S SHOW: Tampa, Fla., Jan. 19-24, Bradentown, 21, Palmetto 22, Manatee 23, St. Petersburg 24.

BRENNAMAN'S MOVING PICTURES: Manheim, Pa., Jan. 19, 20.

BROOKE'S CHICAGO MARINE BAND (Orchestra; Burt A. Hall, mgr.): Brazil, Ind., Jan. 20, Washington 21, Vincennes 22, Evansville 23, Henderson, Ky., 24, Louisville 26, Bedford, Ind., 28, Hamilton 27, Anderson 28, Alexandria 29, New Castle 30, Connersville 31.

BUFFALO BILL'S WILD WEST: London, Eng., Jan. 5—indefinite.

CANADIAN JUBILEE RINGERS: Dalhousie, N. B., Jan. 20, Bathurst 21, Newcastle 22, Chatham 23.

COYLE'S MUSEUM: New Orleans, La., Jan. 19—indefinite.

CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): Birmingham, Ala., Jan. 19, 20, Montgomery 21, Pensacola, Fla., 22, Mobile, Ala., 23, 24, New Orleans, La., 25, Natchez, Miss., 27, Jackson 28, Vicksburg 29, Greenville 30, Memphis, Tenn., 31.

CRYSTAL GLASS SHOW:

TELEGRAPHIC NEWS

CHICAGO.

Minstrelsy Pleases Theatregoers—Peggy From Paris—Gossip.

(Special to The Mirror.)

CHICAGO, Jan. 19.

The only novelty we have here this week at the downtown houses is the Primrose and Dockstader Show at the Grand, if by any chance you can call a minstrel show a novelty. But I can tell you one thing; novelty or no novelty, they gave a minstrel show up at the Columbus here last week, and I have never enjoyed any entertainment so thoroughly in years. This Columbus is a stock theatre such as Henry Donnelly has made popular in your town. It has a good stock company, it produces good plays, and it pays good salaries and royalties because the people like it and love the players. Charlie Elliott is the manager, and last week he conceived the idea of putting on an old-time minstrel show with his stock players all in cork. It was a sort of a vacation for the players and a hit with the regulars. Richard Buhler, the idol of the Columbus matinee girls, was the gold-laced interlocutor, Anne Sutherland appeared in an octoroon make-up in the first part as an 8 to 1 shot, and on the ends were Earle Stirling, Jim Hunter, Bill Jossey and Charlie Burnham, with all of the old songs and gags of the Haverly days. For instance: Charlie Burnham sang "Old Uncle Ben," Miss Anne Sutherland sang "Nancy Brown," and Richard Buhler—well, Buhler stole the whole show. This man, who has played Hamlet, Othello and Julius Cæsar, did a blackface monologue that lashed George Wilson to the mast and hoisted Burt Williams off the board. We are proud of our Columbus people. They are all right.

Downs at Powers' Mr. Gillette still charms in Sherlock Holmes. This is his second week and he is here three weeks more before John Drew follows him in The Mummy and the Humming Bird.

The annual ladies' dinner of the Forty Club will take place at the Stratford on Tuesday, Jan. 27, and plates will probably be set for 200.

This is the second and last week of Pinero's at McVicker's, where it is filling the house at every performance. Sky Farm will follow, and our old pal, Herbert McVicker, is here to pave the way for the latest rural show.

In Philadelphia not long ago Ralph Delmore, the burglar in Sherlock Holmes, went with Lee Baker to see The New Clown, and before the show they thought to call on Louis Harrison. "Will you please tell Mr. Harrison," said Delmore to the green stage doorkeeper, "that Delmore and Baker would like to see him?" and they heard the man go up to the dressing-room and make the announcement. "Delmore and Baker," said Harrison. "I can't see them now." Delmore called up: "It's not a sketch team, Lee—it's Ralph and Lee," and Harrison called them right up.

Following Kirke La Shelle's new melodrama, Sergeant James, the Princess and Dockstader Minstrels came to the Grand Opera House for a week last evening, with the only Dockstader, Primrose, Leonard, and O'Brien. They will be followed next week by Arizona, with J. W. Cope.

Professor Du Bois will sleep for seven days at Middleton's Dime Museum this week. He gets a salary for this, which reminds us that Rip Van Winkle was a lucky man. It is announced that the professor is not to sleep by his wife, and it isn't at marvelous after all.

Our talented friend, Mrs. Patrick Campbell, in the real artful hit here at the Illinois, where she began the second and last week of her engagement to-night in The Second Mrs. Tanqueray. During all of last week she was the star of all kinds of toast and receptions. To-morrow afternoon she does Magda for the benefit of a local charity, with a $5 society ten on the stage afterward, and during the week she will repeat Aunt Jeannie, The Joy of Living and Magda.

Good old Tom Geary is dead. That means a good deal to a number of people. Tom was the last of the old guard trio composed of Manager McVicker, Louis L. Sharpe, and himself. They were the men who made McVicker's famous. And I'll bet that St. Peter will put Tom Geary on the door up there if he ever wants to go back on the stage.

This is the final week of Manager Savage's season of grand opera at the Studebaker, prior to the opening of George Ade's latest opera, Peggy from Paris, on Jan. 26. Two sacred concerts were given yesterday by the principals, and the last week will be given over to Martha and Lohengrin.

Faschen will follow Nathan Hale at the Columbus next week, and on Feb. 8 there will be an elaborate production of The Bicogs to Cæsar by the stock company.

Within two hours after the seat sale for George Ade's Peggy from Paris opened this morning, the Studebaker was sold out for the first night. It is on for five weeks and it will be tried on South Bend, Ind., before we see it.

Lulu Glaser will follow Mrs. Campbell at the Illinois next week, giving us Dolly Varden for the first time.

This is the third and final week of I. N. Morris' comedy, The Primrose Path, at the Dearborn, and next week Trelawney of the Wells is announced, to be followed by A Royal Family, Barbara Frietchie and The Prince and the Butterfly.

George Sidney has made such a hit with his new farce-comedy, Busy Izzy, at the Great Northern, that it will be continued during the current week. The Royal Lilliputians are underlined.

The Players' Stock company returns to the Bush Temple of Music this week, giving Percy Seymour Sharpe's new play, Charleston, S. C., with matinees Wednesday, Saturday and Sunday.

This is the fifth and last week of The Parsders at the La Salle, and next Sunday night the house will put on Tom-Tom, by Raymond Peck, with music by Wathall, who wrote the score of The Sultan of Sulu.

On the Stroke of Twelve is the bill this week at the Alhambra, and over at the Academy of Music the attraction is Lost River.

Hall McAllister, of the Sergeant James company, and Ralph Bingham, both commodores of the Flying Squadron, were among last week's callers. Both participated in the lively session at the local coaling station Thursday evening.

Lost in the Desert is the attraction this week over at the Bijou. With Lost in the Desert, Lost in New York and Lost River this week, I don't see how we can find anything.

On Jan. 26 Everyman will begin an engagement of three weeks at Steinway Hall.

Broadhurst's farce-comedy, The House That Jack Built, is the offering this week by the stock company over at the New American, with Joe Deming, Laura Alberta, and Lawrence Grattan in the cast.

The local subscribers to the Thomas Orchestra concerts have purchased a site adjoining the Pullman Building, on Michigan Avenue, and will build a house for the orchestra and a hall that will take the place of the old Central Music Hall.

May Hosmer and her stock company are presenting Jim the Westerner over at the People's Theatre, and over at the Criterion Lincoln J. Carter offers The Black Hand—probably a club flush.

A Ragged Hero is the underline at the Alhambra and On the Stroke of Twelve at the Bijou.

"BIFF" HALL.

BOSTON.

Mansfield Draws Crowds—Henrietta Crosman—Other Attractions and Gossip.

(Special to The Mirror.)

BOSTON, Jan. 19.

Richard Mansfield is the chief newcomer in town to-night, and at the Colonial opened the engagement which promises to be the most successful that he has ever played in this city. The advance sale was something even greater than he had ever had here, and before the actor and his entourage reached town all the cheaper seats were gone and only a few of the higher priced ones remained throughout the entire engagement. The rush to see Julius Cæsar proved even livelier than for Beaucaire and Cyrano, and the verdict to-night was that it was the most artistic spectacular production that he had ever brought here. The presentation to-night was given exactly as it was in New York at the Herald Square, and I can say no more about Mr. Mansfield's production than has already been expressed in THE MIRROR.

It had been expected that James T. Powers would open to-night in The Jewel of Asia, but it was decided to defer until the 22d and use the stage of the Park day and night for final dress rehearsals.

Henrietta Crosman will make an interesting variation in her programme at the Tremont this week, and while she will continue her successful presentations of The Sword of the King, which has been especially well liked, at all the regular performances, she will give an extra matinee so as to give a double bill combining both comedy and tragedy. In Romeo Oldfield and Madeline Miss Crosman will have a chance to show unusual versatility and it will be a great surprise to me if this does not prove one of the best performances of Miss Crosman's engagement.

It would be hard to imagine John Craig and Lillian Lawrence in a more popular "book play," so far as satisfying the patrons of the Castle Square, than The Pride of Jennico. They followed in the footsteps of James K. Hackett and Bertha Galland, and pleased just as much as the original production did at the Museum. The dramatists now get the full credit for the work, which is not attributed to A. C. Gunter, as the prem agent had it a week ago.

One of the Stuarts in the melodrama of the week at the Bowdoin Square, but the stock company entertains visiting stars this week and Charles McCarthy and William Cronin appear in their original characters. The Manhattan Quartet and other specialties have been engaged to add to the vaudeville features of the performances, which, however, still hangs on the fire engine scene and is as sensational as ever. The Dangers of Paris will follow.

Tracy the Outlaw opened an engagement at the Grand Opera House to-night, and to say that the house was packed would be putting it mild indeed. It is very evident that young Boston has been studying the life of the Western outlaw, and the chance to see the horse that the real man rode and the dogs which tracked him was too good to be missed. The piece is the scene of constantation, put on the stage most effectively, and with a company that makes every point tell, so that the week will be tremendous, judging by the opening to-night.

Sweet Clover opened a week's stay at Music Hall to-night and the audience was large as a result of the enthusiastic booming which this piece had last season. Some of the best press work of the year was done here, even when the piece was touring the South and West, and the result told to-night. Otis B. Thayer and Blanche Hall head the cast and the performances is one of unusual excellence.

Bohadil keeps on its way at the Columbia, no matter what the papers may say of the future of this house. One morning it is declared that C. Louis Cannot, the brother of the late A. H. Chamberlyn, has the lease and will continue his policy. The next, that the Shuberts have it and will take possession next season, and then that Mr. Cannot will positively continue. You reads your papers and takes your choice, but Bohadil keeps on.

A Country Girl has opened upon its last fortnight at the Museum and keeps on at capacity business at every performance. An attempt has been made to cancel coming attractions and postpone the visit to Philadelphia, but without success. William Norris as the chief comedian of the cast is adding to his popularity and his impersonations are by far the best that he has ever had here. Minnie Ashley and Grace Freeman take the honors for the ladies and are also wonderfully popular with Bostonians.

Mrs. Leslie Carter and Du Barry started on their sixth week at the Hollis to-night, and the audience was as large as ever, while its enthusiasm was of the regular David Belasco stamp. One of the best tributes to the success of the engagement is the fact that it has been found necessary to add Wednesday matinees for the final fortnight. The necessity for this was the fact that Mrs. Carter will play nowhere else near here. Indeed, the only other cities which she will visit are Philadelphia and Chicago.

In Old Kentucky keeps on to good houses at the Boston in spite of the many successful engagements that this melodrama has already played here in the course of the past ten years. One of the surprises of the past week was the announcement that Bessie Barriscale, who plays so genuine the part originally given here by Laura Burt, had been married for several weeks. The happy man was Sumner Gard, of Dan Daly's company.

Everyman finished up its second engagement just as it did its first, and people who put off seeing the morality play until the final week had to content themselves with standing up and getting an occasional glimpse of the stage through a mass of heads and shoulders. An extra matinee was put in, but even that was not enough for the demand. Everyman had one night free in a week among New England colleges, and it will come back to Boston to play to a most unusual audience to-morrow. The Cathedral of the Holy Cross, one or two other churches and the university settlements among the slums were so impressed by the morality play that they raised a fund to give a performance for the poor. The Grand, which has been closed for several weeks, was hired for a single night and all the seats were given away. Not one was sold, and the play will be presented for the sake of its ethical influence upon the class worked for by these institutions.

In the annual tax list report, just compiled by the Boston *Herald*, are quite a number of figures of interest among theatrical people, as follows: Lotta M. Crabtree, $11,663; K. F. Keith, $1,560; Isaac B. Rich, $1,420; Eugene Tompkins, $8,510; Emma M. Stokes, mother of the late Mrs. John Stetson, $3,596; Tremont Theatre Company, $6,912; Frank P. Stone, $1,510.

Meantime it looks as if the new Majestic were nearing an opening. They do not announce March 2 as the positive date, but they hope to have the new house completed at that time so as to open with Brandon Tynan in Robert Emmett.

It is quite unusual for the Boston police to step in with a megaphone to quiet the disturbance outside a theatre, but the drivers have been so ambitious after the performances of A Country Girl at the Museum, and the different curb companies showed such rivalry, that this scheme had to be adopted. It worked well so far as simplifying matters, and finally when one of the drivers became obnoxious the police ran him in as a good object lesson to the others. It was an experience that the historic old Museum had never had in all its career.

Mrs. Agnes Booth Schoeffel has returned to her home in Brookline after a long visit to relatives in the West.

James K. Hackett may produce a new play during the three weeks which he has at the Tremont for his return with the The Crisis.

Maurice Campbell has leased the Duquesne in Pittsburg, so that Henrietta Crosman will present The Sword of the King there immediately after her Boston engagement. This is a continuation of the successful policy which he has already employed in Philadelphia and Brooklyn.

Charles F. Pidgin, the novelist, is a candidate for promotion to the position of chief of the Bureau of Labor Statistics in this State. His novel, "Quincy Adams Sawyer," has been dramatized, and he wrote an opera, The Lighthouse's Daughter, several years ago with Charles D. Blake.

John Sainpolis, who is one of the most popular newcomers at the Castle Square this year, was the guest of honor at a tea given by Mr. and Mrs. J. H. Gilberte at their apartments on Boylston Street last week. Among others present were Lillian Lawrence, Henry Jewett and wife, John Craig, Mary Young, Leonora Bradley, Mary Sanders, William Courtenay, Elida Morestina, Gertrude Bennett, and William Norris.

They had decidedly lively times at the Tremont last week at the matinee sale of seats for the Scott Gilbert theatricals, with Raven Hamburg, E. A. Durand's new musical comedy. It took three days to sanction off the seats for the week, and it brought lively proceedings, for all the boniface in town are interested in the production, which has cast with the Cubics.

Howard Clayton, the colored valet of Sam Bernards at the Columbia, who was arrested on the charge of larceny from the comedian, was sentenced to the house of correction for two years last week. Everything was recovered but $50.

There were two theatrical cases argued before the Supreme Court last week and decision was reserved. One was the case of Mitchell Harris, et al., against Pietro Mascagni; the other that of May Burgess against Henry K. Harvey and others to recover the share of the proceeds from the sale of the business of a physician to the late Dr. William L. Shapera.

Quite a number of theatrical people attended the funeral services for A. H. Chamberlyn (A. H. Cannot) at his home in Brighton last week. The burial was at Holywood Cemetery, Brookline. The service was conducted by Rev. P. J. Haley, of St. Anthony's Church, Allston, and the pallbearers were Pierce J. Grace, Harry Farren, of the Columbia; Pierce McCarthy, and Mr. Jandel. There was no eulogy. Among the many floral tributes was a pillow of roses and violets from the staff and attaches of the Columbia.

The Sunday Globe had an exceedingly interesting symposium on the question of exotic dramas and their influence on the American stage. Problem plays were championed by Mrs. Leslie Carter and Virginia Harned, while James K. Hackett declared that there was no fear of dramatic decadence and Evelyn Greenleaf Sutherland saw signs of hope in the manner in which French farces had had brief popularity when some managers had attempted to foist them upon the public.

Daniel Jarrett, of Amelia Bingham's second company, playing A Modern Magdalen, made a flying visit to his home in South Boston recently. The company is on the New England circuit and will soon play an engagement at the Grand Opera House.

Sallie Tilbury, who was for some time at the Bowdoin Square as leading woman, will play in The Altar of Friendship after her return from London for another engagement with Beerbohm Tree in Merry Wives of Windsor.

JAY BENTON.

PHILADELPHIA.

Mary Mannering's Triumph—Faversham—Mabelle Gilman—News Jottings.

(Special to The Mirror.)

PHILADELPHIA, Jan. 19.

There are a number of good attractions this week to interest the theatregoer, but the public is discriminating, different than in former seasons, when they paid for any trash placed before them. Consequently for the next two months the best in the country will be the bookings at our prominent theatres.

Mary Mannering in her second and farewell week at the Garrick Theatre has scored a genuine triumph in The Stubbornness of Geraldine. She is a great favorite in social life with our best society element and her stay in this city has been a series of grand ovations. Otis Skinner in Lazarre follows on Jan. 26. Richard Mansfield Feb. 9.

The Broad Street Theatre continues with William Faversham in Imprudence for second and last week. The leading lady, Fay Davis, has created a very favorable impression. Faversham claims to have bought from Lyle Swete, an English actor, a piece entitled Elizabeth's Prisoner, which he hopes to produce next season. Charles Hawtrey in A Message from Mars opens here on Jan. 26 for two weeks, to be followed by Mrs. Leslie Carter in Du Barry on Feb 10.

Mabelle Gilman as a star made her local debut at the Chestnut Street Theatre to-night in The Mocking Bird. A friendly audience greeted the opening with the hope of giving it a good send off. A Country Girl follows on Feb. 2.

Amelia Bingham with a strong company of popular favorites inaugurated a two weeks' engagement at the Chestnut Street Opera House to-night in A Modern Magdalen. Joseph Holland, Henry E. Dixey, Wilton Lackaye, Ferdinand Gottschalk and Adele Farrington are in the cast. A Modern Magdalen will soon be shelved and Miss Bingham will produce Clyde Fitch's play, The Frisky Mrs. Johnson. On Feb. 2 E. H. Willard will appear.

Quincy Adams Sawyer opened to-night at the Walnut Street Theatre for a two weeks' stay, received by a crowded house and achieved a genuine success. Charles Dickson in the title-role, aided by Helene Hadley and good supporting company, is entitled to special credit. Andrew Mack will follow on Feb. 2. Ezra Kendall on Feb. 9.

The Auditorium is in for a big week and on account of the immense advance sales given a daily matinee. The attraction is the Carl Hagenbeck Trained Animal company and the opening matinee and evening performances were crowded to the doors. Ward and Vokes in The Head Waiters Jan. 26 for a two weeks' stay.

'Way Down East opened at the Park Theatre to-night for a four weeks' engagement. A good company, with Phoebe Davies and Archie Boyd in the prominent roles, presents the play.

James K. Hackett's triumphal tour of the country in The Crisis as an independent manager is prominently recorded this week in every newspaper in the Quaker City.

Her Marriage Vow, the latest melodrama by Owen Davis, holds the week at the National Theatre. The Gambler's Daughter follows on Jan. 26.

A Hot Old Time, with the Rays is at the People's Theatre—the offering for the week. The opening was very successful and there are prospects of a lively week, as John and Emma Ray are universal favorites in the uptown district. A Desperate Chance is booked here for Jan. 26.

The Kensington Theatre presents My Lady Nell, with Mamie Fleming in the principal role, supported by a fair company. As a special feature Mamie Fleming introduces her costly moving pictures of The Holy City, a pretty and pleasing act. The vaudeville creations are Mac and Mac, Thomas Snyder, and William Lee. A Hidden Crime will come on Jan. 26.

There are seven theatres in the Quaker City devoted to stock organizations, with weekly change of noted and prominent plays, all at popular prices. Nevertheless there is great rivalry, especially for the matinee patronage.

The Bijou Theatre Stock company, with The Lottery of Love, presented by a coterie of players that would do credit to its original production, is the feature for week and opened to large house. The Charity Ball is in rehearsal for Jan. 26.

The Girard Avenue Theatre Stock company presents a double bill this week, Dr. Jekyll and Mr. Hyde, played by the popular George Learock, and Taming of the Shrew, with Eugene Ormonde and Henrietta Brown in the leading characters, with the usual excellent support and large patronage. Elsie De Wolfe's The Way of the World follows on Jan. 26. A new school of acting at this theatre will be inaugurated the coming month. Dore Davidson will be at the head of the faculty. The pupils will have the benefit of appearing at the two theatres controlled by Miller and Kaufman, lessees of Forepaugh's and the Girard Avenue, and thus gain a practical knowledge for future success.

The business of the Grand Opera House Stock company last week in Uncle Tom's Cabin exceeded all expectations and in my many years' experience I never realised the present drawing qualities of this noted drama. It seems that each year it attracts a new generation of theatregoers, for the house was packed with children and their parents. This is a business hint for managers in other cities. To-night the stock are presenting Shenandoah, which remains the attraction for two weeks, and introduced Frances Rawle Pemberton, last season with the Joe Jefferson company, from which she suddenly retired.

The Pennypacker Theatre Stock company this week presents a brilliant revival of Henry J. Hermann's dramatic Civil War play, A Yale Boy, which enlists the services of every member of this prominent and well trained organization. It is correctly and handsomely staged, attracting large patronage. Report of Business follows on Jan. 26.

Barry and Sheck's Stock company at the Standard Theatre are giving The Quest of Gold this week to good business. This is the first American production, the author being H. P. Stivo, who also wrote Honor Thy Father. The management here are enterprising and progressive and deserve their success. On the Stroke of Twelve will come for the week of Jan. 26.

The Charles Rudolphs Stock company at the Columbia Theatre have an attractive bill in Woman's Honor, fairly presented, and pleased the clientele of the house. The Sin of Eve will follow on Jan. 26.

The Wormser German Stock company at the Arch Street Theatre have a week of benefits to the worthy members of the company. With Pinero's My Son, Hope of Hennigs and The Big Check in the repertoire. The usual excellent patronage continues.

Dumont's Minstrels are at the Eleventh Street Opera House with unchanged attractions, and the second and last week of Frank Cushman plays to usual profitable business.

The Italian opera at the Academy of Music played only one performance for week on Jan. 20, the production being Faust.

The popular actress, Emma Maddern, in private life Mrs. Robert Stevens, who was for several years prominent in stock at the Girard Avenue Theatre, died in this city on Jan. 15 from pneumonia. The funeral took place in New York.

H. PERKINSON.

WASHINGTON.

Are You A Mason Scores—Jottings of the Theatres.

(Special to The Mirror.)

WASHINGTON, Jan. 19.

Are You a Mason is again a hit with a large audience at the Columbia Theatre to-night, and John C. Rice and Thomas A. Wise, the chief fun-makers, have admirable assistants in Edward Abeles, George Richards, Charles J. Greene, Ralph Yeong, Jack Mahoney, [illegible] Whitty, Amy Muller, Margaret Evans, [illegible], Florence Earle and Sally Cohen. Friday Night Leo Ditrichstein's new play, the title of which has been changed from Caught With the Goods to Vivian's Papas, will be presented for the first time. The title was changed on account of a vaudeville act, presented by Flo Irwin and Walter Hawley at Chase's Theatre the same week. Stuart Robson in The Two Dromios follows.

The National Theatre has The Sleeping Beauty and the Beast, which had a crowded opening, commencing a two-weeks' engagement. Harry Bulger, Joseph Cawthorne, John Hyams, William Macart, Violetta Gillette, Lulu McIntyre, Queenie Vassar, Annabelle Whitford, Almira Forrest, Katheryn Colvin, Maud Le Roy and Daisy Dumont are the clever people in the piece.

The Bijou Musical Comedy company, headed by the comedian, Otis Harlan, began a fourth engagement at the Lafayette Square to a crowded house. By the Sad Sea Waves thoroughly pleases, and, in addition, Little Lulu, Mary Marble, Tony Hart, Ida Lester, David Andrade, Agnes Scott, Lynn Hall, Susanne Lucamore, Andrew Bide, John Barry and Dan Marble are afforded fine opportunities for enjoyable work. To-morrow night the Comedy company gives way to a single charity performance of Gounod's Philemon et Baucis, presented by members of Maurice Grau's Metropolitan Opera House company. The house is sold out at big prices. Commencing next Monday Walter Perkins presents Jerome.

The Village Postmaster at the Academy of Music wins from the start, a crowded house witnessing the opening. Regina Powers and Angela Russell head an excellent company. The James Boys in Missouri is next week's announcement.

St. Paul is in active rehearsal by the Choral Society for an early rendition next month.

A new theatre was dedicated here last week, the Copper King, Thomas F. Walsh, having erected for his son, Vincent Walsh, a young and enthusiastic admirer of the drama and art, a full and completely appointed house on the top floor of his extensive stable. The Drury Lane Club, made up of Master Walsh's associates, played at the opening Captain Beckett, and the efforts of the youthful actors received abundant applause from the large adult audience that filled the cozy little theatre. There were in the cast: Vincent Walsh, Herbert Townsend, Fred Holtzman, Jose Calvo, Newton Fox, Earl Bradford, Neil Finch, and H. Magruder. Frequent performances will be given and the receipts will be turned over to charity.

Katie V. Wilson will manage the song recital of David Bispham at the Columbia Theatre on Jan. 30.

William M. Hale, of this city, for a long time associated with Frank Perley in the Alice Nielson Opera company and The Chaperone, was here during the week as business-manager of Francis Wilson in The Toreador.

Haley and his band will appear in concert at the New National Theatre next Sunday night.

Madame Eugenie Mantelli, the operatic, whose singing scored such a success at Chase's Theatre recently, has added to her repertoire a charming ballad by Mario R. Schrader, of the Post, entitled "If I Were King."

Edwin Arden's starring season next year under the management of Frank McKee, will find in the capital city a warm supporter. Edwin Arden, twice here as a leader in a strong stock company at two different theatres, has a host of admirers.

JOHN T. WARDE.

ST. LOUIS.

Kyrle Bellew—Blanche Walsh Wins Favor—Other Attractions—Music Notes.

(Special to The Mirror.)

ST. LOUIS, Jan. 19.

Manager Short, of the Olympic, offered his third consecutive English attraction last evening in the person of Kyrle Bellew, in A Gentleman of France. With the exception of his brief appearance with Mary Mannering last Spring, it is eight years since Mr. Bellew has played an engagement in St. Louis, and he was loyally greeted by a good house and his play was followed with intense interest.

Blanche Walsh appeared at the Century last night in The Daughter of Hamilcar. This new play gives Miss Walsh ample opportunity for the display of emotional work, and the character, which resembles Cleopatra somewhat, brings out her clever art. Miss Walsh had strong support from Charles Dalton. The Prince of Pilsen 25-31.

Joseph Murphy is Manager Sheehy's attraction at the Grand. Mr. Murphy, like Joseph Jefferson, never brings us anything new, but his Shaun Rhue and Kerry Gow seem as popular as ever. The Grand was crowded last night and Mr. Murphy was given an ovation when he appeared in the familiar character of Dan O'Hara. Those who gave the star good support were Raymond Drew, Capt. Basil Sidney, Walter Gruft, Patrick Drew, Valentine Hay, Frank Keenan, M. M. Murray, John Daly, Samuel Gilt, James B. Mulvery, Mr. O'Drive, Sergeant Ball, Dennis Doyle, Nora Drew, Alice Doyle, Jack, the Jockey, Mary Fitzsimmons, Inez Barlow, and Lillian Morris. Robert B. Mantell follows.

Charles A. Gardner, another old favorite, returned to St. Louis yesterday afternoon, appearing at the Imperial as Fritz Hoffmiere in The Darkest Hour. Mr. Carter has, as usual, given his star a good supporting company, among whom are William A. Tulley, Jack F. White, Charles Wells, George Hatfield, Phil Matthews, Carrie Le Moyne, Jean Harlan, and Blanche

Boyer. The Bandolin in Through the Centre of the North is underlined.

The White Slave is the Havlin bill. The King of Detectives next Sunday.

The Fourteenth Street Theatre was sold Thursday by the Theatre Realty Company to O. C. Crawford, of the Crawford Theatre Syndicate. The consideration was $100,000, and the deed to the transfer was filed with the Recorder of Deeds late in the evening. The property is at present leased to the Germania Stock company, which will retain possession of the theatre until April 28. The property, however, is now in the hands of Mr. Crawford. Immediately after the first of May arrangements will be made to make extensive improvements on the premises. The theatre is to be enlarged, thoroughly remodeled and otherwise improved. Mr. Crawford states that he has already started on the plans of improvement and expects to have it in shape to be opened on or about the first of September. According to Mr. Crawford the Fourteenth Street Theatre will be opened as a popular priced house, offering some of the best attractions on the road—that is, those not in the combine. Mr. Crawford, who lives at present in Leavenworth, Kan., announces that he will move to St. Louis this coming Fall, and in the future will make this city his place of residence, and the Crawford syndicate of theatres will be controlled from St. Louis. Theatres are controlled by the Crawford syndicate in the following cities: St. Joseph, Mo.; Joplin, Mo.; Topeka, Kan.; Leavenworth, Kan.; Lawrence, Kan.; Wichita, Kan.; Lincoln, Neb.; Trinidad, Col.; El Paso, Tex.; Las Vegas, N. M.; Phoenix, Ariz., and Prescott, Ariz.

The production of The Pirates of Penzance at the Odeon Tuesday evening was the first of the operas to be given by the St. Louis School of Opera, organized by Mrs. Stella Kellogg-Haines, and which is to be a permanent thing in St. Louis. Its permanency was settled by the success of Tuesday evening's performance.

Jaroslav Kocian was the feature of the third subscription concert of the Choral-Symphony Society at the Odeon Thursday evening. Kocian will give a concert on his own account at the Odeon Feb. 7.

In Nevada, with Elsie Ryan featured, closed here last week.

The Burns Cottage Association gave a concert at the Odeon Saturday evening, with which the birthday anniversary of the poet was duly observed by the local descendants and countrymen of the great singer of humanity.

At Bandmaster Weil's concert Sunday afternoon at the Odeon the soloist was Mrs. Oscar H. Bollman.

Schnaider's Garden, which came into existence about 1870, was sold Friday to one of our large shoe companies, who will erect a factory, where in former years light opera and concerts were given with the accompaniment of the clinking of glasses. The garden was first operated as an adjunct to the Schnaider brewery, at Chouteau and Mississippi Avenues. Joseph Schnaider, the brewer, was also the owner of the garden. Shortly after its beginning, however, a pavilion was erected in which was a stage where theatrical performances were given. The garden was once a fashionable amusement resort, whither many of the city's most prominent persons went for an evening. The city was not so large at the time, and the garden bore the same relation to the popular demand as Delmar Garden does at present. Many well-known actors and actresses played in the frame theatre. But, as the city grew, competition attracted the pleasure seekers elsewhere. Theatrical ventures there proved unsuccessful and were given up. Finally, about ten years ago, the garden, then known as Terrace Park, was totally abandoned. Since that time the pavilion and other buildings have either burned or decayed, so that the appearance of the lot now gives no indication of the improvements lavished upon it in the past.

J. A. NORTON.

BALTIMORE.

The Current Attractions—A New Stock Company—New Plays—Items of Interest.

(*Special to The Mirror.*)

BALTIMORE, Jan. 19.

Chauncey Olcott presented his new play, Old Limerick Town, at Ford's Grand Opera House this evening. The scenery, which is new and beautiful, discloses glimpses of the river Shannon, one of the most beautiful streams in Ireland. Mr. Olcott is assisted by an excellent company, which comprises Miriam Nesbitt, Alice Taylor, Tottie Carr, Rose Snyder, Blanche Alexander, Elizabeth Washburne, Blanche Sweet, Matt Snyder, Harry Mestayer, Edwin B. Tilton, Bertram Godfrey, Percy Jennings, Emile La Croix, George Brennan, William H. Gough, and Edmund Hogan. The next attraction will be Mary Mannering in The Stubbornness of Geraldine.

William H. Crane presents David Harum at the Academy of Music. Mr. Crane is supported by his usual good company and his performance is, as it always is, thoroughly enjoyable. At the close of the week it will give place to Ethel Barrymore in A Country Mouse and Carrots.

After an absence all this season, Percy Haswell again takes her place in the ranks of the Fawcett Stock company, appearing to-night at Chase's Theatre as Viola in Twelfth Night. The play, taken as a whole, was very well presented and was enjoyed by an audience which completely filled the house. Among those assisting Miss Haswell were Frederick Lewis, Alfred Hudson, Jane Oaker, Reagan Hughston, Alice Butler, Hale Hamilton, Harold Cohill, Maurice Wilkinson, Charles A. Gay, Agnes Everett, and George Schrader.

Ward and Vokes in their musical farce, The Head Waiters, entertained the patrons of the Auditorium. Since last seen here they have completely changed their programme and now present a modern and up-to-date performance. The Tuxedo Ladies' Band is a feature of the production. Hyde's Comedians is the underline.

The well-known melodrama, A Desperate Chance, occupies the stage of the Holliday Street Theatre. The numerous thrilling situations were highly enjoyed by the large audience present at the opening.

Rip Van Winkle will be played at Chase's Theatre next week.

James K. Hackett in The Crisis will follow Mary Mannering at Ford's. He will be followed by Stuart Robson in A Comedy of Errors, after which Mrs. Langtry in The Cross-ways and Nat Goodwin and Maxine Elliott in The Altar of Friendship will follow.

The funeral of Emanuel M. Castine, formerly proprietor of the Odeon Theatre, of this city, and who died of Bright's disease at his home, 703 West Baltimore Street, a few days ago, was well attended. Mr. Castine was a member of Baltimore Lodge of Elks and a number of other fraternal organizations, all of which were well represented at the grave-side.

Convention Hall, on East Baltimore Street, opened this afternoon as a family stock theatre, the initial attraction being the Erwood Stock company, which appeared in the melodrama, A Mortgaged Slave. An innovation was introduced in place of the usual intermissions, the presentation of vaudeville between the acts. The theatre was crowded at the opening performance and began its career auspiciously.

At a meeting of the stockholders of the Electric Park Company, held a few days ago, it was determined to expend $40,000 this Spring upon their resort. Substantial additions will be made to the casino, where it is contemplated to present high-class vaudeville during the Summer.

In April Rudolph Aronson will make a production in this city of a musical comedy entitled The College Girl. The play is said to be by two Pittsburg writers.

A report of a revolver in the top gallery of the Holliday Street Theatre on Thursday night last created considerable excitement among the large audience who had assembled to witness The Flaming Arrow, and a panic was narrowly averted. That there was not a stampede was due entirely to the presence of mind and timely efforts of the ushers and police. Two colored boys had brought a pistol with them, and between them in some way they managed to discharge it. At the hearing at the police station one of the boys claimed that it went off in his pocket. But at all events they were taught a good lesson, both receiving rather severe sentences.

Rehearsals of Leo Ditrichstein's new play, Caught with the Goods, were in progress all of last week at Ford's Grand Opera House, where his other farce, Are You a Mason, was playing.

Elmer B. McCahan, who is very popular with the professional people who make the Hotel Stafford their headquarters while in Baltimore, of which hotel he is now the manager, has been selected as the manager of the Hotel Belvidere, which is now being erected and which, it is said, will be the finest hotel south of New York. Mr. McCahan has many friends who will, no doubt, be pleased to hear of his success.

George Fawcett has announced the programme for a Shakespeare Festival to be participated in by both of his companies, the one headed by Frank Gillmore and the other by Mary Shaw. It is said that Percy Haswell will also take part. The plans contemplate, among other things, outdoor presentations of As You Like It and A Midsummer Night's Dream. Mr. Fawcett says the outdoor performances will probably be given in Druid Hill Park. Negotiations to that effect are now in progress.

Ethel Barrymore will be seen in a benefit performance at the Academy of Music on Tuesday, Jan. 27, the receipts of which will go to the Junior Republic at Annapolis Junction. The affair will be under the patronage of a number of well known society leaders and will be looked upon as one of the social events of the season.

Mrs. Langtry will soon appear in her repertoire at Ford's Grand Opera House. This will be the first time Mrs. Langtry has played in Baltimore since the old Holliday Street was under the management of John W. Albaugh, a good many years ago.

HAROLD RUTLEDGE.

CINCINNATI.

Otis Skinner's Success in Lazarre—The Pike Company—Other News.

(*Special to The Mirror.*)

CINCINNATI, Jan. 19.

Otis Skinner drew a large and fashionable audience at the Grand to-night to witness his first appearance here in Lazarre. Mr. Skinner is a prime favorite with the patrons of the Grand, and the advance sale indicates the most successful week he has ever had in this city. Nannette Comstock, Maude Durbin, Walter Allen, Charles Wells, Joseph Weaver, Ben Ringold, and Mervyn Dallas are the prominent members of the supporting company. King Dodo follows.

The Pike company yesterday revived Jim the Penman, which was given with great success at that house during the first year of stock. Byron Douglas played the title-role well and Mary Hall, J. B. Maher, Thurlow Bergen, William A. Hackett, Hudson Liston, George F. Farren, W. J. Deming, Emilie Melville, and Helene Wintner were also in the cast. After a month's absence Grace Hadsell has rejoined the company. Because She Loved Him So will follow.

The German Stock company gave a fine performance last night of Heule's five-act comedy, Carrie.

Although The Missouri Girl had been booked for this week, Robinson's is dark again to-night, and the future of the house is again shrouded in doubt. It is rumored that Manager Schmidt will organize another stock company and play out the season, but his plans have not been announced.

Happy Hooligan, which was well received here last season, opened a return engagement at the Walnut yesterday to satisfactory business. Ross Snow is still featured in the company. The Governor's Son follows.

Howard Hall and Nina Morris are doing their usual big business at Heuck's in The Man Who Dared. The supporting company includes George D. Mackay, W. H. Vedder, George Germaine, Henry Pierson, Charlotte Love, Marion Leonard, Clara Joel, and Henry Lewis.

The Lyceum has Carl A. Haswin this week in The Counterfeiters. Yesterday's performances drew full houses and greatly pleased the audiences.

Trixie Frigunsa joined the Sally in Our Alley company here last week for rehearsals. She will assume the title-role in a few days, succeeding Jeannette Lowrie, who returns east to play in Nancy Brown.

Mabel Howard has resigned from William Gillette's company on account of illness. She is confined to her apartments at the Burnet House with malarial fever and probably will not attempt to play again this season.

Edna Aug has been visiting her father, who was ill here, and has now accompanied him to Lakewood, N. J., where he expects to recuperate.

H. A. SUTTON.

PATTI'S FINAL FAREWELL.

Robert Grau is now engineering the biggest deal that he has ever undertaken in his long career as a purveyor of amusements. It is nothing less than a farewell tour of America by Adelina Patti. Mr. Grau has been in correspondence with Baron Cederstrom, the diva's husband, for several months, and last week received a contract and a letter from the Baron. The letter stated that if the contract is signed by Grau, without change or alteration, that the deal would be closed and that Madame Patti would begin her tour next Fall.

The contract and letter were shown to a Mirror man yesterday by Mr. Grau. The terms specified are $5,000 per concert and 50 per cent. of all receipts exceeding $7,500. Sixty concerts will be given and the tour will embrace the principal cities of the United States and Canada. There are a number of minor clauses in the contract covering the matter of the personal comfort of the great singer during her tour, all of which will add to the expense.

Mr. Grau has affixed his signature to the paper and it will be forwarded this week. In a few weeks a duplicate, with Madame Patti's signature attached, will be sent to Mr. Grau, and when he receives it he will begin active preparations for the tour, which he is confident will be a great success, as competent judges say that Patti's voice is as good as it was in the days when she electrified the world with her wonderful singing.

SADIE STRINGHAM SEEKS INJUNCTION.

Sadie Stringham has given instructions to her counsel, C. E. Le Barbier, to begin proceedings for an injunction to restrain Spencer and Aborn from putting on an airship scene in their production of Hearts Adrift at the Star Theatre on Feb. 9. Miss Stringham claims that the scene in question is a necessary and important part of a play by Alice E. Ives, called A Bay State Spinster, to which Miss Stringham has acquired the rights. The play was written in 1896 and produced in that year by Neil Burgess, under the title of The Odd Miss Podd. It has since been entirely rewritten and was copyrighted by Miss Stringham in 1902. She expects to produce it in the early Spring.

MISS ANGELES FINED.

Annie Angeles, who, notwithstanding the fact that the Shubert Brothers had secured an injunction to restrain her from appearing save under their management, participated in the recent benefit to Marie Dressler, was adjudged guilty of contempt by Judge Leventritt, of the Supreme Court, and fined $50. Miss Angeles contended that as she received no remuneration for her services, she had not deemed that she was violating the injunction. The judge, however, held that it did not make her action any the less wilful or contumacious because it was done for charity's sake.

ROOSEVELT IN COMIC OPERA.

A comic opera in which Theodore Roosevelt, not the President but the man, will figure, is said to have been written by Hiram W. Hayes, of St. Louis, the music being by Professor Charles Kunkel. The scene is laid in Texas at the time when Mr. Roosevelt was a cowboy.

JOSEPH HAWORTH'S CHANGE.

At the end of next week Joseph Haworth will retire from the role of Cassius in Richard Mansfield's production of Julius Cæsar, now in Boston, and on Feb. 18 he will originate in America the principal male role of Prince Nekhludoff in a dramatization of Tolstoi's "Resurrection," at the Victoria Theatre, supporting Blanche Walsh.

In speaking to a MIRROR reporter last week of this important change in his affairs, Mr. Haworth said: "I leave Mr. Mansfield with the greatest reluctance. He gave me the opportunity to play in New York a Shakespearean role, and I am devoted to Shakespearean roles. The critics were kind to my Cassius, but, despite their generous words, I was not, and am not, satisfied with it. One must be perfect, it seems to me, in a character created by the Master Dramatist, before he may be satisfied with himself. But I want to speak of Mr. Mansfield. I consider him one of the most misunderstood and most abused men in public life. As I said, I leave him reluctantly—reluctantly because my experience in his company has been one of the pleasantest of my whole career. It may seem indelicate to praise the personal qualities of a living man, yet when that man has been much maligned one may surely be forgiven for saying a word or two in his favor.

"Mr. Mansfield is one of the most genuine artists that I have ever known. His art is absolutely a part of himself, and when anyone does an inartistic thing, whether advertently or inadvertently, it is to Mr. Mansfield a personal affront. I feel that I have been fortunate, indeed, in knowing and understanding so true an artist and so splendid a man, and I leave the delightful atmosphere that he creates about him in the theatre and in his home with genuine regret.

"The new role in Resurrection appeals to me strongly, and I feel that playing it will advance me considerably in my profession. Otherwise I should not think of leaving Mr. Mansfield. The character is unlike any that I have played before. It offers splendid possibilities—splendid opportunities for the broadening and deepening of whatsoever art is mine. Therefore I am looking forward to the production with enthusiasm, which is tempered only with my regret over leaving Mr. Mansfield."

BLANCHE BATES.

In the principal role of Yo San in The Darling of the Gods, now playing at the Belasco Theatre, Blanche Bates—whose portrait appears on the first page of THE MIRROR—has accomplished the most notable success of her career. The role makes heavy demands upon the actress, requiring at the outset a display of light, joyous spirit and quaint humor, and later on requiring deep feeling, sentiment and tragic power. Miss Bates is equal to all of these various demands, and thus has proved herself an actress of versatility as well as of rare charm.

The stage career of Miss Bates is worthy the attention and emulation of all young women possessed of stage aspirations, and is particularly worthy the consideration of those mistaken persons who expect to be carried to a place of distinction by sensational means. As a child Miss Bates appeared occasionally with her parents in Australia and California. Then she deserted the theatre for the school-room and remained there until she had received a very sound education. She returned to the stage at about the time of the revival of the stock company system, some ten years ago, and played small parts through one season at the little Lyceum Theatre in Denver under the stage direction of Walter Clark Bellows. Subsequently she was a member of the Neill-Frawley company and the Daniel Frawley company on the Pacific Coast, where presently she became a great favorite as a leading woman.

The first important appearance of Miss Bates in New York was in The Great Ruby, at Daly's Theatre. She won popularity in a night. Then after a few appearances in other productions came her brilliant success as Madame Butterfly, an impersonation that will long be remembered by playgoers. Next she won equal success as Cigarette in Under Two Flags, and now she is the charming Yo San in The Darling of the Gods.

Miss Bates has had the good fortune never to have made a meteoric success. She has advanced steadily and surely by means of her admirable talents, her devoted study and her constant effort.

NEW THEATRES AND IMPROVEMENTS.

A rumor is afloat to the effect that a new theatre is to be constructed in Saratoga Springs, N. Y., to cost between $80,000 and $100,000, by Abe Daniels and Joseph Reilly.

It is announced that a new Orpheum Theatre in Denver will positively be built in the near future.

At St. Louis it is said a new theatre will be soon constructed between Pine Street and Page Boulevard on Grand Avenue. H. S. Rice is said to be the promoter.

Richard Hyde, President of the Hyde and Behman Company, has purchased a site in Pittsburg for a new theatre. Work on the building will be begun about May 1.

A movement has been started having for its purpose the construction of an opera house at Clear Lake, S. D. It is proposed to form a company of local men. The owner of the opera house at Dell Rapids, S. D., is arranging to have the structure remodeled and enlarged.

A new theatre is planned for Carbondale, Pa. Casey Brothers, of Scranton, Pa., have been looking for a favorable site to build a theatre in Carbondale and have options on several prominent business places. It is said to be their intention to build a theatre that will be on a par with the Lyceum, of Scranton, which they own, and place it in the Reis circuit.

A new theatre has just been completed at Mineral City, O., known as the Davis Opera House.

A lot for the erection of a permanent theatre for the Chicago Orchestra has been purchased. The land is located on Michigan Avenue and cost $450,000.

A new theatre will be erected next Summer by Nixon and Zimmerman in Pittsburg. The cost of the building will be about half a million dollars, and it will have a seating capacity of 2,500.

ENGAGEMENTS.

W. G. Smythe, as business-manager of Jim Bludso.

Winfield H. Walter, with the Carrie Radcliffe Stock, Philadelphia.

E. G. Davidson, formerly traveling passenger agent of the Colorado Midland Railroad, is to engage in the theatrical business as manager of David Harum.

J. Angus Gustam will star next season in a revival of The Honeymoon, under the management of R. Frank Taylor. Mr. Gustam will continue as leading man in A Mother's Heart for the rest of this season.

George L. Macfarlane, late with The Pride of Jennico, as business representative for Thomas W. Broadhurst's Because I Love You.

The announcement that F. Richard Allen had been engaged for Old Kentucky is erroneous. He has been engaged by Edward McWade for Winchester. Mr. Allen was with Old Kentucky the latter part of last season.

Olive White, who has been playing the lead with Kirke La Shelle's Sergeant James company, closed in St. Paul to come to New York to take her place in the production of Jim Bludso at the Fourteenth Street Theatre. Miss White originated the role of Mrs. Bludso at McVicker's Theatre, Chicago, last season.

George D. Parker, late with Mrs. Le Moyne, has retired on account of illness. Cecil Magnus has been engaged to fill his place to play Tommy Dodd.

Edgar Halstead, late of the New York Theatre Stock company, has been engaged by the Shubert Brothers to support Charles Evans and Charles Hopper in their new farce, entitled There and Back.

Joseph Eggenton, for heavies with the Ralph Stuart company.

Lizzie Leigh has completed arrangements to join D. V. Arthur's Nancy Brown company, this being Miss Leigh's first engagement in the musical line.

Walter Goodrich, with Kathryn Kidder.

PROFESSIONAL DOINGS.

While playing in Albany Lillian Geroma, of The Road to Ruin company, severely sprained her wrist. She is, however, continuing her engagement.

Frank Lea Short, who has leased Mrs. Osborn's Playhouse in West Forty-fourth Street, will reopen on Jan. 27 with Romeo and Juliet.

Blanche Aldrach, who has been starring in A Husband on Salary, closed her season in Durham, N. C., Jan. 5, and is now visiting her mother in Philadelphia.

Olive White, the leading lady of the Jim Bludso company, has been elected a member of the Nation Arts Club. The club will give a tea at their rooms on Saturday afternoon, Jan. 24.

H. H. Forsemann, manager of the Grand Opera House, Canandaigua, was in town last week arranging for a chain of theatres to be run in connection with the Canandaigua house next season.

Shipman Brothers' Puddinhead Wilson company, of which William S. Gill was a prominent member, was stranded, it is said, at New Ulm, Minn., by the departure of the acting manager from that place. He is reported to have wired from Mankato: "Company closed owing to bad business; impossible to reorganize."

Mrs. Howard H. Kipp, recently better known as Mrs. Katherine Bloodgood, has left New York in company with her husband, Lieutenant Kipp, who has been ordered by the Government to Samar, P. I.

Manager Wells Hawkes, of the Criterion Theatre, has secured juvenile ushers for the performances of The Little Princess.

Beatrice Grenville, one of the English dancers in The Silver Slipper at the Broadway Theatre, who has been at a sanitarium under treatment for athletic heart, has recovered and will soon rejoin the company.

Vera Fitzgerald, the daughter of Thomas Fitzgerald, of The Fast Mail company, and Mattie Hogarth, was on Oct. 16, 1902, united in marriage to Frank G. Shunk at the home of the bride's parents in Toronto, Can.

Leon R. Brown is lying seriously ill at Bellevue Hospital and would be pleased to have his friends call upon him.

Alice Archer has been confined to her home for some time with brain fever. She is reported to be recovering.

William Woods, of the Broadway Theatre, will make his managerial debut next season, when he will produce Defending Her Honor, a drama by Alda La Croix.

Rachel Sterling has resigned from The Power of the Cross company.

Harriett Sawyer, who has been playing the role of Mrs. Jack Eden in The Gay Lord Quex, supporting Sylvia Lynden, retired from that company last week, and has gone to spend a month with her parents, Mr. and Mrs. James Sawyer, in Milwaukee.

Nance O'Neil's San Francisco engagement is said to have broken all records in the dramatic history of that city. McKee Rankin writes to James W. Morrissey: "The weekly receipts will average $10,000, which will make Miss O'Neil's profits in eight weeks $40,000." Mr. Morrissey will leave for the coast on Monday next.

Clement Scott, the noted English dramatic critic, suffered a stroke of paralysis last week and is reported to be in a very serious condition at his home in London.

It is announced that Julia Marlowe will play at the Criterion during the entire latter half of next season, presenting a poetical drama by Stephen Phillips, which will be followed by a modern play by H. V. Esmond. Miss Marlowe's present engagement will end on Feb. 16.

It is said that Mrs. Langtry will this year bring her racing stable to America, and that her colors will thus be carried at Sheepshead Bay, Morris Park and Saratoga. Mrs. Langtry's "turf" name is Mr. Jersey, and her stable contains some very speedy animals.

Julia Marlowe will recite Mrs. Browning's "Cry of the Children" at the annual meeting of the Consumers' League of the City of New York, held this afternoon at the Presbyterian Building.

Harold C. Cornell and Hattie Bernard Chase, of The Deemster company, were recently married at Chillicothe, Mo.

John H. Mack has resigned from the On the Stroke of Twelve company.

Mr. and Mrs. Don C. Hall celebrated the fifteenth anniversary of their marriage at Mammoth Cave, Ky., on Jan. 18.

Lucille Saunders, owing to the recent death of her mother, the wife of Captain Charles H. Saunders, has temporarily retired from the When Johnny Comes Marching Home company.

Mrs. Thomas Whiffen, who retired last week from the Empire Theatre Stock company, has been engaged on a two years' contract by Frank McKee, and will shortly take the place of Mrs. Charles Russell Howe in The Stubbornness of Geraldine, supporting Mary Mannering. It is announced that Mr. McKee will feature Mrs. Whiffen in the production of a new play.

Dave C. Weis, manager of the Columbia Theatre Stock company, of Brooklyn, was recently married to Eleanor Weber, daughter of John F. Weber, a real estate dealer of that city. The marriage took place secretly on Jan. 4 and was only announced last week. The wedding took place at the home of Alderman Tebbetts, the alderman officiating.

On the advice of her physician Madame Eleonora Duse last Tuesday gave no performance of Francesca da Rimini, for the extra rehearsals of Magda together with her regular performances overtaxed Madame Duse's strength. However, owing to non-departure of the *Deutschland*, on which she was intending to sail for Europe, her managers have persuaded her to give a final performance, which will take place to-night (Tuesday) at the Metropolitan Opera House. A composite bill, including the third act of Citta Morta, the second act of Magda and the third act of La Femme de Claude, will be presented. The withdrawing of the *Deutschland* from commission has necessitated the cancellation of Signora Duse's German tour.

Searchlights of a Great City closed at Toledo, O., on Jan. 17.

Grace Cameron, who closed a starring tour in A Normandy Wedding three weeks ago, has been engaged to originate the soubrette role in Nancy Brown, which will open its season out of town on Feb. 9 and will later come into the Bijou Theatre.

Sidney A. Lutz and Daisy Le Roy were married on Jan. 11 at St. Andrew's Church, by the Rev. Dr. Hunkel.

W. S. Abingdon is on his way to New York from London to appear in a new play by Clyde Fitch.

Emerin Campbell, who has been playing Midge with success in The Cowboy and the Lady, closed with that company at Columbus, O., on Jan. 16. She returns to New York this week.

Philip McMeans and Lorguetia Hushnergarde, of the Was She to Blame company, were recently married at Monroe, Wis. The other members of the company tendered them a wedding supper.

Arthur Collins, of the Drury Lane Theatre, London, is in New York for a brief stay and will remain in America for about a month. Mrs. Collins is with him.

Laura Stone has resigned from Le Voyage en Suisse company.

Campbell Stratton, leading man of the Stratton Stock company at the Opera House, Poughkeepsie, recently received news during the performance of the death of his father. However, he succeeded in maintaining his composure until the curtain fell and no one of the audience guessed the shock that Mr. Stratton had received.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

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THE "GREATEST" TRAGEDIAN.

A "CONSTANT READER" asks, "Was EDWIN BOOTH considered the greatest tragedian on the American stage, or was it EDWIN FORREST?"

The term "greatest" as applied to an actor is apt to vary in application, in accordance with personal views. And for this reason an actor's greatness or lack of greatness must be held in a great measure to be in accord with his public success. Critics always have held the public's esteem more or less in contempt; but the history of acting will show that no mediocre actor ever has been notably successful in the parts that are tests, and that no really great actor ever has failed of public appreciation.

It is probably true that EDWIN FORREST was the greatest tragedian that America ever has produced. It also is probably true that EDWIN BOOTH was the greatest American actor of his generation. These two players were not of the same period, if maturity of powers is to be considered. In the evening of EDWIN FORREST'S career EDWIN BOOTH was a young player with his spurs to win. The elder BOOTH was a contemporary of FORREST, and himself a great actor. In fact, in the generation of these great players each had his partisans, and the palm as between them was disputed. But the elder BOOTH was not a native American.

When EDWIN BOOTH was in his prime and the public thronged in enthusiasm to witness his work, the graybeads that had when younger hailed FORREST as great among actors, would not admit that EDWIN BOOTH was a great actor, although they conceded that he was a talented actor. And yet, FORREST, in his day, never won abroad the plaudits that were showered upon EDWIN BOOTH. It may be that the controversy between FORREST and MACREADY that had its beginning in London, where MACREADY was as popular as FORREST was at home, and that had its riotous sequel in New York when MACREADY visited this country as a player, affected FORREST'S professional endeavor in England to an extent that even rendered his great powers futile in that, to him, hostile land. In this he was unfortunate, but a very large following in America always was loyal to him, as his marvelous native vogue proved, although even at the time of his artistic peribelion he had many enemies and detractors, both in and out of the profession. And something of this, too, related to his private misfortune and was not legitimately associated with his career, which nevertheless suffered from it.

The triumphs of EDWIN BOOTH abroad, particularly in Germany, where FORREST never played, were gratifying to that actor's large following at home, and as has been said, undoubtedly he was esteemed as the greatest American tragedian of his artistic generation. But in all the elements that make for greatness in an actor, EDWIN FORREST, according to testimonies upon which fame must rest, was the greatest of American tragedians. This was so because he supplemented great natural gifts with industrious and never-ceasing study. No better text-book for young actors than the life of EDWIN FORREST could be prescribed. Many young actors of to-day, enamored of their own untrained virility, who think that study is not necessary to advancement on the stage, would do well to peruse the record of the development of FORREST. "The youthful FORREST," says one of his biographers, "not only had nature in himself, but he was a careful student of nature in others. He used to walk behind old men, watching every movement, to attain the gait and peculiarities of age. He visited hospitals and asylums, and patiently observed the phases of weakness and death, the features and actions of maniacs. His reading was a model of precision and lucidity in the extrication of the sense of the words. He had also an exquisite tenderness of feeling and utterance that penetrated the heart, and a power of intense mournfulness or delicious sadness, which could always unseal the eyes of the sensitive. He studied the different forms of actual death with such minute attention that his stage deaths were so painfully true as to excite repugnance while they compelled admiration." FORREST undoubtedly was supreme in the colossal roles, which he played in what may be called the natural school. If he lacked, it was in the graces and the finesse of the purely artistic school, which has more followers to-day than it had in his day. And this lack in him was due to the massiveness of his whole personality.

The really great among actors, like the really great among artists in other fields, are few. Sometimes the intervals between the great ones in any artistic field are so long that the idea that successors cannot be expected finds lodgment. And the longer the time after the disappearance of a favorite with no accepted successor, the greater grows the fame of the departed, until it comes to be believed that art shall have no more great exemplars and the efforts of the young and ambitious seem but as clouds passing across the still reflected glory of the departed. Yet every new generation finds its favorites in the theatre, and is satisfied with and delighted by them.

THEIR TIME IS BRIEF.

WITH a frequency that keeps interest in the noble art of pugilism alive, one husky young man after another, either by merit, good fortune or fortuitous circumstances, comes to the front. This is happy for pugilism, but, strangely, every vigorous new-comer to the roped arena seems to find a brief career on the stage necessary in his "training" for the higher and the highest fistic honors. No matter what his lacks may be, his stage appearance seems to be accepted by a great many persons as a matter of course.

For a period before a "mill" that is to make or break the young pugilist he must perforce become "an actor," and if it happens that his pugilistic star is in the ascendant, it seems naturally to follow that after a successful fight he must return to the stage, while his unsuccessful opponent must, as a misfortune of contest, take to the woods.

A few persons that believe in the theatre as a field for the exercise of the art of acting perhaps may tolerate these husky bruisers in the hope that some day one of them may develop histrionic talent. A multitude of other persons applaud the pugilist on the stage because, no doubt, they think he belongs in the theatre. But those who resent this sort of trespass upon the domain of the drama should possess themselves with patience. They need not go to see the pugilist as he performs his characteristic wonders on the stage, and they may be sure that he will not last as "an actor." One by one this gentry gravitate to their natural fields again, while those who really belong to the stage continue on the stage.

In fact, the attempts of all sorts of persons that have no right to appear upon the stage to impose themselves upon the theatre finally end as they always may be expected to end. Dollars may be realized in the theatre for a time by pugilists and social and other freaks, but sooner or later they drop from view.

THE GEORGIA CAYVAN BENEFIT.

The benefit performance in aid of Georgia Cayvan, which was given at the Broadway Theatre last Tuesday afternoon, was a fine tribute to that highly esteemed and lately unfortunate actress. The long list of prominent players who volunteered for the occasion proved that the members of the profession feel the most genuine regard and sympathy for their sister in adversity, and the size of the audience gave evidence that the playgoing public remembers Miss Cayvan with deep affection. The total receipts were $9,725, and the managers of the affair have been informed that a cheque for $900 is on its way to New York, which will swell the amount to more than $10,000. With but few exceptions this is the largest sum ever realized from a benefit performance in New York.

The entertainment began at one o'clock and lasted until nearly six. After the overture by the Broadway Theatre orchestra, under the direction of Richard Maddern and Frank A. Howson, William Faversham made a short introductory address. The subsequent numbers were as follows: James K. Hackett and Mary Mannering in the third act of Dan Cupid's Return; David Bispham in Kipling's song, "Danny Deever," accompanied by the composer, Walter Damrosch; Julia Opp in a recitation; Fay Davis and Bruce MacRae in a little play by Anthony Hope, entitled The Philosopher in the Apple Orchard; Nellie Follis, John P. Kennedy, and Harry Kelly in the "Fancy Dance" from The Billionaire; Mrs. Langtry in a recitation; E. H. Sothern and Ethel Barrymore in Sir Charles L. Young's familiar one-act play, Drifting Apart; Beatrice Harlowe in two of her original monologues; members of the Twelfth Night Club in a phantasy by Grant Stewart, entitled Columbia's Children, and the "Champagne Dance" from The Silver Slipper, executed by the regular dancers of John C. Fisher's company.

During the performance the orchestra played a number of delightful selections that had been especially rehearsed for the occasion. The stage management of the entire affair was in the hands of Victor Mapes, who did his work so well that the performance passed off without a hitch or a wait.

AMONG THE DRAMATISTS.

Channing Pollock, press representative for William A. Brady, has just completed a melodrama entitled A Game of Hearts, which will likely be presented next season by a prominent New York manager.

Maud Menefee, of Chicago, has written a drama for children. The work is based on a Greek myth and is entitled Ceres and Persephone.

To improve his new play, The Taming of Helen, Richard Harding Davis has made very radical changes in the third act of the piece.

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WHO IS NEXT. By Bernard Kling.

WITHIN SIGHT OF THE BARRACKS. By Zelda Shanfield.

QUESTIONS ANSWERED.

[*By request by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed to care of* THE MIRROR *will be forwarded if possible.*]

S. P., Chicago, Ill.: Read Vaudeville Performers' Duties, printed every week in THE MIRROR.

M. G., New York: William Gillette was born in Hartford, Conn., in the year 1853.

A. L. J., Philadelphia, and C. S. B. S., Montreal: A letter addressed in care of THE MIRROR will reach him.

T. W. and J. S., Washington: Maurice Barrymore is living and is at a sanitarium at Amityville, Long Island.

READER, Newark, N. J.: Beryl Hope is not now playing. It is probable that she will appear in a new play with her own company before the season is over.

OLD READER, New York: "Will you kindly tell me if the James Young who plays the part of Josh in Mrs. Fiske's production of Mary of Magdala is the same James Young who toured the South starring in Lord Byron in 1899?" Yes.

M. C. J., Boston, Mass.: Northern Lights was produced at the Bowdoin Square Theatre, Boston, on Nov. 15, 1895. It was presented for the first time in New York at the American Theatre on Dec. 23, 1895.

H. A. F., Greensburg, Pa.: The figures given are: Chicago—Auditorium, 4,070; Alhambra, 2,960; Academy of Music, 2,450. Pittsburg—Bijou, 2,000; Grand Opera House, 2,788; Alvin, 2,500.

LEGITIMATE, Indianapolis: 1. To the stage manager, if the house manager is not present. 2. Rehearsals are held in the morning of the day on which the engagement begins, usually Monday. 3. It is not necessary. 4. "Props" will attend to it, but it is better to look after those matters yourself. 5. Photos are required two weeks in advance. The more you have the better.

LETTERS TO THE EDITOR.

The Consumptives' Home Project.

Jan. 18, 1903.

To the Editor of The Dramatic Mirror:

SIR.—Feeling that perhaps a line from me might be of some little benefit toward the realization of the good and noble efforts Mr. Robert E. Bell has so successfully launched toward establishing a home for consumptive actors somewhere in the Rocky Mountain country, I wish to make the request that you express through your columns my most hearty commendation of Mr. Bell's plans in every detail.

Occupying a position which enables me to appreciate the necessity of such a home, I cannot say too much in its favor or express myself too strongly to enlist every member of the profession, the theatrical papers and other interested parties to lend all the assistance possible to the speedy completion of this much needed charity.

In this day of commercialism the public is prone to conclude that the prime mover in any enterprise for it charitable or otherwise, is prompted by some selfish motive. From a close acquaintance with Mr. Bell extending over a number of years, it gives me pleasure to state that the great effort and energy he has put into this good work, which from a physical standpoint has cost no ill effect to expend, is absolutely free from the least shadow of selfishness or expectation on his part of benefit other than the satisfaction of having been the means of starting that which will be a blessing to unfortunate actors afflicted with consumption. The profession and all others interested in this good work should show him their appreciation by an enthusiasm unheard of in similar enterprises in the past and one hard to equal in the future. Such a recognition would be to Mr. Bell, I know, the most pleasing that could be made.

I wish to further add that the committee should carefully consider the location of the proposed home, as the ultimate success of the whole thing depends so much on this important point. Personally, I cannot urge too strongly the feasibility of locating it in any city, and especially in Denver. My reasons for such suggestion cannot help but be acknowledged as proper by any one who is cognizant of the conditions, etc., but it is not necessary to give them now.

Thanking you in advance for anything you can do to help this matter along, I am,

Very sincerely yours,
S. D. VAN METER,
Physician for the Actors' Fund at Denver.

CHICAGO, Jan. 16, 1903.

To the Editor of The Dramatic Mirror:

SIR.—In an in receipt of a letter from Robert E. Bell, of Denver, Col., giving me an idea of his intentions toward securing a sanitarium in Colorado or Arizona for the benefit of the unfortunate members of the profession.

I think this is a grand undertaking, and one that should receive the assistance of every manager and actor in the profession. Knowing Mr. Bell as I have for the past ten or twelve years, I am more than satisfied that he would know the wants and requirements of such a sanitarium as well if not better than any one else.

I am more than willing to assist all that I can in such a noble enterprise. A series of benefits by the different attractions and theatres would also greatly assist.

Respectfully yours,
LINCOLN J. CARTER.

Will Contribute Services.

DENVER, Col., Jan. 10, 1903.

To the Editor of The Dramatic Mirror:

SIR.—Some time ago I received a circular letter from Robert E. Bell, of Denver, regarding the building of a sanitarium for actors who are affected with consumption. I wish to say that I heartily indorse the plan and believe that every actor and manager will do the same. When the date is set by the committee for special performances the services of myself and my company are at their disposal.

Yours truly,
E. K. MARTIN,
Manager The Man from Sweden Company.

DENVER, Col., Jan. 12, 1903.

To the Editor of The Dramatic Mirror:

SIR.—I wish to say that I shall be glad to give my humble support when the time comes for the benefit performances for the sanitarium for consumptive players. I know of no cause that is more worthy and I hope that the work will be pushed so that the building may be commenced before the end of the present season. Colorado, Arizona, California and New Mexico all have their advantages, but I believe the selection of a site should be left to the decision of a committee of disinterested physicians. Most sincerely,

ARTHUR C. ALSTON,
Manager At the Old Cross Roads Company.

The Actors' Home Christmas.

ACTORS' FUND HOME, Jan. 7, 1903.

To the Editor of The Dramatic Mirror:

SIR.—THE MIRROR of last week says that the little presents that we, the guests of the Actors' Fund Home, received on Christmas Day were given by friends and relatives of the old players. That was not quite the case. Our Christmas tree, which was lit for a multitude, was provided by the Actors' Fund. In addition Mrs. Etty Henderson, of the Academy of Music, Jersey City, sent each guest a $2 bill, and to crown all Mrs. Sheridan Corbyn, our matron, surprised us in the evening with a large Christmas tree loaded with presents. For each of the women there was a pretty fancy box and the proverbial stocking filled with candies. For each of the men there was a necktie, handkerchief and stocking. To the servants Mrs. Corbyn gave similar presents. On Friday last—ladies' day—Mrs. Corbyn invited the ladies to supper in her private room, and gave to each one materials to make a warm house jacket. Therefore please give credit where credit is due. Truly yours,

A GUEST OF THE MALE PERSUASION.

W. J. Florence's Brother Corrects Error.

BROOKLYN, N. Y., Jan. 15, 1903.

To the Editor of The Dramatic Mirror:

SIR.—In a recent MIRROR your Fort Worth, Tex., correspondent is made to say that Josephine Florence Shappard, of the Next Cowboy and Lady company, while at Austin, Tex., was honored by the Temple of Mystic Shriners of that place by a presentation of a diamond emblem of that order while on a visit in a body to one of the performances, "because she was the daughter of the late W. J. Florence, founder of the Mystic Shrine in this country." Now, in fact, Mr. Florence never left any children—never had any, as far as I know—his only blood relative on the stage at present being his niece, Winifred Florence, formerly of the Chaperons company and now out with the Madame Flirting Dream of Youth company in vaudeville. Respectfully,

FRED CONLEY.

THE USHER

The Shuberts have had an eye on Boston for some time, and they have leased the Columbia Theatre in that city for a term of years, the death of A. H. Chamberlyn having thrown it upon the market.

The Shuberts will probably devote the Columbia to light operas and musical comedies, playing attractions of their own and of others such as they present here at the Casino and the Herald Square.

Theatrical competition in Boston is likely to be lively, as in addition to existing theatres there will be two new ones next season. One of these is to be in the vicinity of Copeley Square and the other on Washington Street.

Henry W. Savage probably spends more of his time on railway trains than any other manager in the country. He personally stages his productions, and after they are running he sees that the performances are kept up to the standard. It is his habit to journey occasionally to his various companies—there are five in all—dropping in upon them unexpectedly and ordering rehearsals immediately if he finds that the representation has been let down in any particular. In addition to this his real estate business in Boston and his other interests elsewhere keep him constantly on the move.

Robert Grau has shown his enterprise in many directions, but especially as a vaudeville agent has he won note. His engagements of important features for the vaudeville theatres virtually have supplied them with their best cards during the past five years. He has arranged recently to bring to this country Yvette Guilbert, Fregoli and Loie Fuller, a trio of probably the most distinguished foreign acts that could be grouped.

But Mr. Grau's ambitions have arisen still higher. He has just announced his greatest achievement—a contract with the evergreen Adelina Patti for sixty concerts in this country, beginning Nov. 4, 1903.

"I have worked very hard for the past eight years," says Mr. Grau, in speaking of this matter, "with a view eventually to identify myself with the greatest exponents of the dramatic and musical arts. With this in view, I sought and secured financial backing and successfully concluded my contract with Madame Patti. The terms have been announced in the daily press and they indicate the magnitude of the undertaking."

E. D. Stair reached San Francisco last week on his Western tour, which was undertaken for pleasure, but which has an element of business connected with it. Yesterday word was received in this city that Mr. Stair had closed arrangements for the lease of a San Francisco theatre. This extends his circuit to the Pacific Coast.

W. B. Wood sends a complaint of unfair treatment by the Southern Pacific Railroad. "El Paso, Texas, is a flourishing city," he writes, "in fact, the only good theatrical town on the Southern Pacific between San Antonio and Los Angeles, Cal., a distance of 1,400 miles. On leaving Mexico at Nogula, Arizona, our company took the usual amount of baggage allowed on ten tickets, shipping the balance of nearly two tons (twenty-five trunks) as freight to El Paso at the high tariff of $1.90 a hundred pounds.

"The usual time for this freight traffic is three days. We waited ten days before our baggage came, and during that time every effort was made by us to urge haste by the general freight agent. Our efforts, however, were ignored. It now appears there are 'spotters,' who have a special spite evidently against theatrical companies, and who lie in wait for all that come their way. Imagine our surprise and indignation at being informed that the railway had decided to double the rate because the freight was theatrical baggage.

"Notwithstanding our protests, we were obliged to pay $145, or $10 more than the regular high excess baggage rate would have amounted to on the same trip by passenger train. The excess baggage is $3.55 a hundred pounds. We paid $3.80 for freight."

Evidently the Southern Pacific is still operating on the same lines that Mr. Norris described so graphically in "The Octopus."

Fred Hamlin is in town for the opening of The Wizard of Oz. It is understood that he has another entertainment of a similar description in view for next season.

Mr. Hackett is playing a week in New England in the independent theatres. He was in Bridgeport on Monday. When the advance sale opened there last Thursday every seat was disposed of in three hours for the Monday night performance. The manager telephoned to Mr. Hackett to ask if he would consent to give a matinee in order to accommodate the people who had been unable to obtain places. Mr. Hackett agreed to this, and the matinee seats were sold out in about the same time.

A "Victim of the Trust" sends the following lines to THE MIRROR:

God loves the Trust, the magnates say.
If this be so it shows
His great inscrutability—
For why? God only knows!

Henry White, who has ably conducted the dramatic department of the Brooklyn *Times* for a number of years, has resigned from that paper. Frederick M. Knowles has succeeded him.

Mrs. Patrick Campbell has never been able to duplicate the force and effect of A. Toxen Worm's tanbark story, which was used in the exploitation of her first engagement in this city; but she has made a brave effort in that direction in St. Louis, with several columns of newspaper stories as a result.

Mrs. Campbell, in going home from the theatre one night to her hotel, saw a bowl of gold-fish on a stand outside the store of a dealer in birds and animals. She forthwith took the bowl to the office of her hotel, on the ground that the fish must be nearly frozen from exposure. She kept her spoils over night, and then sent for the chief of police of the city.

He came and she demanded that the owner of the gold-fish should be forthwith put into jail. A special officer was sent to investigate and then the matter was laid before the local humane society. The fish were restored to their owner, and up to the present writing there have been no further developments.

PUPPET THEATRE BURNED.

The heart of the Italian theatregoer of Mulberry Bend is filled with a grief inconsolable, for the Puppet Theatre, the Teatro Marionette Basile, is gone, and the mailed knights and beauteous damsels have been devoured by the cruel flames.

The theatre was in a dingy hall in a four-story tenement at 24 Spring Street. Few knew of its existence save its dark-skinned disciples and the few slumming parties who have been guided to its performances. It was a theatre of marionettes whose jerking strings pulled them awkwardly about over the dimly lighted stage while Carlo Carmodo, who owned the show, and his daughter told the story of the play.

The building in which the theatre was is undamaged, but the puppets are bedraggled and disfigured, the scenery torn and partially consumed, and the tawdry drop curtain, a scene of the Holy Land, half burned. The little playhouse will never again be thronged with its audience of excited men and women and wondering children, for it is in ruins and its owner is paupered.

DOUD-RALEIGH.

Lillian Woolf Doud, widow of the late John W. Doud, was recently married at St. Peter's Church, Albany, N. Y., by the Rev. Walton W. Battershall, President of the Albany Chapter of the Actors' Church Alliance and rector of St. Peter's, to H. Stuart Raleigh. Mrs. Doud has been associated with Booth and Barrett and Augustin Daly's company, and starred for one season with her late husband in Shakespearean repertoire. Mr. Raleigh is the author of several plays and has been associated in a managerial capacity with several theatres and road attractions. He has but recently returned from the Philippines, where he served eighteen months as assistant surgeon in the volunteer service of the United States army. He will next season make a production of The Priestess of the Sun, in which his wife will star.

MLLE. BAUERMEISTER'S FALL.

At the close of the third act of Romeo and Juliet at the Metropolitan Theatre last Monday night Mlle. Bauermeister was caught in scenery that the stage hands were raising and was lifted to a height of six feet from the floor. Disentangling herself she fell headlong to the stage and was led to her dressing-room in a hysterical condition. She suffered no physical injury from the accident.

A BENEFIT JUDGMENT.

Judgment in the sum of $93 and costs was recently awarded in Philadelphia to the Guttenburg Club of Guttenburg Lodge, 106, I. O. O. F., in a suit brought against the Nixon and Zimmerman Amusement Company to recover money alleged to be due as a percentage on the sale of tickets for a benefit which the club had arranged to give, but which did not take place.

INCORPORATION OF MUSICAL SOCIETY.

The Betty Loeb Musical Foundation, of New York city, has been incorporated at Albany. The organization aims to further the advancement of musical education and to promote musical interests in New York and has for its directors Thérèse Schiff, Morris Loeb, Grita Seligman, and Nina L. Warburg, of New York, and James Loeb, of Shrewsbury, N. J.

HARRY ROSE NOT INSANE.

Harry J. Rose, the actor, who is charged with killing his wife, has been adjudged by Dr. Austin Flint, Jr., to be sane. Furthermore, the physician, testifying before the commission appointed to inquire into Rose's sanity, declares that he did not think that the actor could have been deranged at the time the murder was committed.

NEILL-MOROSCO.

The Morosco-Neill company, headed by Oliver Morosco, manager of the Burbank Theatre in Los Angeles, and James Neill, actor-manager, has been incorporated with a capital stock of $25,000. The organization will be simply managerial and expects to control a number of companies to play the cities on the Pacific Coast.

BERTHA GALLAND LEAVES FROHMAN.

It has been announced that Bertha Galland at the close of her engagement in Notre Dame will leave the management of Daniel Frohman. Mr. Frohman's inability to provide a satisfactory play is given by Miss Galland as the reason.

BILL POSTER HAS A SEVERE FALL.

While at work on the old Pabst building last Wednesday morning Al. Ruth, a billposter in the employ of the Shubert Brothers, fell to the ground, sustaining severe, perhaps fatal, injuries.

TWO CONCERTS OF OLD MUSIC.

Arnold Dolmetsch, with Mrs. Dolmetsch and Miss Jenkins, appeared for the second time at the Manhattan Theatre last Tuesday afternoon in a concert of old music. Yesterday (Monday) afternoon they again appeared at the same playhouse in an entirely different programme. Upon both occasions the audiences were large and included many prominent musicians, painters and literary folk of the town. Mr. Dolmetsch's quaint and interesting entertainments seem to appeal strongly to disciples of all the arts, and at these concerts the auditors granted a close and courteous attention to the performers that is by no means usual in New York.

The stage was arranged, as it was upon the occasion of Mr. Dolmetsch's first lecture, to represent a music room of a past century. A beautiful harpsichord, a clavichord, a lute and several venerable members of the violin family were placed about the room, and when the three artists appeared, dressed according to the fashion of a long past and stately generation, it was difficult to realize that time had not turned back, through some magic, several hundred years. One of the chief delights of these entertainments, indeed, is the mellow, old-world atmosphere that Mr. Dolmetsch contrives to his aid. Another delight is the enthusiastic sincerity of the performers. When Mr. Dolmetsch touches this and that instrument he does so with such genuine affection that to each observer it at once becomes a precious thing. When he talks of the music of the past and explains in his odd fashion its beauties he captivates his hearers by his earnestness. The secret is, no doubt, that these three interesting people are so wrapped up in their ideals that they give no thought to themselves and every thought to the music in hand. They conquer by their genuineness.

The programme last Tuesday afternoon consisted of a dozen compositions of English composers of the sixteenth and seventeenth centuries, and a half dozen examples of French, Italian and German music of the seventeenth and eighteenth centuries. There were among them several songs which were sung in dainty, wistful fashion by Mrs. Dolmetsch. In the instrumental numbers the harpsichord, the viola da gamba, the treble and bass viols, the lute, the violin, the viola d'amore and the clavichord were employed. Before each number was played Mr. Dolmetsch explained its qualities, gave its history, and described the instrument upon which it was to be performed. These little talks were extremely interesting, and frequently the speaker amused the audience immensely with some pertinent anecdote or quaint observation. He deplored again and again the "program" that had sacrificed musical sweetness to volume of sound. Among the most interesting numbers were those played upon the harpsichord—that wondrous instrument so sweet of tone and so broad in its scope that one marvels that it ever lost favor. Mrs. Dolmetsch's performances upon it were delightful. The same word, indeed, describes the entire performance.

At the concert yesterday an entirely new programme was presented in a manner equally as charming. The audience applauded every number enthusiastically, and at the close the three musicians were obliged to come forward again and again to bow their thanks.

DEATH OF EMMA MADDERN STEVENS.

Mrs. Robert E. Stevens, professionally known by her maiden name, Emma Maddern, for many years a prominent and much admired actress, died in St. Joseph's Hospital, Philadelphia, on Jan. 16. Her death resulted from asthma, aggravated by a cold contracted only a week before, that developed into pneumonia. Mrs. Stevens had been this season a member of James O'Neill's company playing in The Honor of the Humble and The Manxman. In this latter play she made her last appearance, less than a week previously to her death.

Mrs. Stevens was one of the noted Maddern family of concert singers, that included also Mary, Elizabeth, mother of Mrs. Fiske, Richard, and Henry Maddern. Emma Maddern was the youngest of the family and the only one born in this country. Her birth occurred in Buffalo about fifty-seven years ago. She made her first appearance in public when a child with her family. At the age of fourteen she appeared for the first time in a dramatic production at Ben De Bar's Theatre in St. Louis. She spent four years in Mr. De Bar's company, rising from the ballet to the place of leading soubrette. Her success in that line of work was considerable. She soon became famous as a stock star in the companies managed by Thomas Davey, John Ellsler and others in the cities of the West and Southwest. Among her greatest successes was Fanchon. Her ability was not confined, however, to the lighter roles, as she played successfully every line of parts in comedy, drama and tragedy.

After her success in stock Mrs. Stevens became leading woman for Lawrence Barrett and also supported Fanny Davenport and Mary Anderson. About twenty years ago she married Robert E. Stevens, the well-known manager, then associated with Lawrence Barrett. She retired from the stage for several years after her marriage.

Her principal engagement after she resumed her professional work was with the Girard Avenue Theatre Stock company, Philadelphia, of which she was for eight years a prominent and favorite member. Mrs. Stevens left three children—Emily, who is a member of Mrs. Fiske's company; James, a lawyer, and Robert, who is engaged in mercantile business in this city. Her sister Mary is also in Mrs. Fiske's support.

The funeral, which was private, took place on Sunday morning from the residence of Richard Maddern, 156 West 141st Street, in this city. There were many floral tributes, including pieces from the James O'Neill and Girard Avenue companies. The remains were placed in a vault at Woodlawn Cemetery.

Mrs. Stevens was universally beloved by relatives, friends and professional comrades. Her life was ordered by a high sense of duty, and her good deeds and amiability were almost proverbial. The sweetness of her character was remarkable. Her death has occasioned the deepest sorrow to a wide circle.

MADAME FRITZI SCHEFF INJURED.

As Madame Fritzi Scheff was leaving her swinging cradle at the close of the first scene of Das Rheingold at the Metropolitan Opera House on Wednesday night, a part of the platform on the stage was dropped and her foot was caught beneath it. She was thrown to the floor, and so severe was the pain from her injury that she fainted and was carried to her dressing-room before she revived. She was, however, able to appear at performances later in the week.

NATURAL GAS FILLS VIRGINIA THEATRE.

At a recent performance at the Auditorium at St. Mary's, W. Va., nearly all in the gallery and a number of the performers were quite seriously overcome by natural gas. Two actresses are seriously ill, and it is doubtful if they will recover, while many of the spectators had to be carried from the house. The overflow of natural gas, by which the theatre is heated and lighted, caused the calamity.

A HALL AT HOLMESBURG.

Holmesburg, Pa., where the Edwin Forrest Home is located, has now for the first time in its history a hall in which musical and other entertainments may be given. A small stage is soon to be built in the hall, and it will be used for amateur dramatic performances.

ON THE WRONG TRAIN.

A sleeping car containing the Kitties, recently booked to play at St. Paul, was attached to the wrong train and carried past their destination before they awoke to the fact. However, they were taken back to St. Paul and arrived in time for the performance.

PERSONAL

JANAUSCHEK.—Madame Janauschek, who is still in Saratoga, is in far better health than she has had for months and she expects to be quite restored within a short time.

IRVING.—Sir Henry Irving, who has been resting during the past few weeks, will begin on Jan. 29 a tour of England, the first performance to be given at Northampton.

SHIELDS.—Henry W. Savage has secured George H. Shields for the part of Colonel Jefferson Budd in George Ade's Sultan of Sulu.

MARLOWE.—On Tuesday afternoon Julia Marlowe was entertained at a tea by the National Arts Club.

WARDE.—Frederick Warde delivered his lecture on "Shakespeare and His Plays" before the students of the S. D. S. University at Deseret, S. D., on Jan. 8.

BARRYMORE.—The new Hudson Theatre, it is announced, will be opened next September with Ethel Barrymore in a new play by Justin Huntley McCarthy. It is said that Miss Barrymore will later appear in London in the same production.

WARD.—John Ward, treasurer of the Victoria Theatre, sailed Saturday for Europe for a six week's vacation.

BRADY.—William A. Brady played the role of Columbine at the Wednesday matinee of Pretty Peggy in Providence, Mr. Carlisle, owing to a cold, being unable to assume his part.

STEGER.—Julius Steger, leading baritone of The Billionaire company, has recovered from his recent indisposition.

CONREID.—A lecture on the "Establishment of a National Theatre" was delivered at Columbia University last Wednesday afternoon by Director Heinrich Conreid, of the Irving place Theatre.

FYFFE.—Charles J. Fyffe, the old tragedian, who is now a guest at the Edwin Forrest Home and occupies there the position of librarian, is suffering from a slight illness which keeps him to his room but which is not considered dangerous.

LITTELL.—Mrs. Kate Ludlow Littell, once famous as a dancer and actress and now a guest at the Edwin Forrest Home, celebrated her eighty-third birthday on Jan. 5. She is, despite her years, one of the most vivacious of the old players at Springbrook, and she is beloved by a wide circle of friends in and out of the profession.

EDSON.—Charles M. Edson, correspondent of THE MIRROR at Toledo, was in New York last week. Mr. Edson, who is cashier of the Toledo Dollar Savings Bank Company, has been a representative of THE MIRROR in that city for about twenty years.

GREENE.—Walter D. Greene will be Louis Mann's leading man during his engagement at the Princess. He will enact the role of Prince Croyden in Heck, the Consul.

MANN.—It has been announced that Louis Mann will renounce his old flame to embark in Shakespeare's The Merchant of Venice, in which he will play the role of Shylock. Clara Lipman will appear in the part of Portia.

REVELLE.—Hamilton Revelle, leading juvenile in Mrs. Leslie Carter's Du Barry, has rejoined the company in Boston, having completely recovered from the recent operation on his foot.

THOMAS.—Augustus Thomas, who is a member of the New Rochelle Board of Education, was recently commissioned to dispose of the discarded books of that city. After vain efforts to sell them to towns in the Western States, Mr. Thomas became a patron of the junk dealers.

HICKS.—Seymour Hicks, it is said, will appear in the London production of The Billionaire.

HUMPHREYS.—Joseph Humphreys is at Tucson, Ariz., for his health.

PARKER.—Mrs. Lottie Blair Parker, the playwright, who is at Holyoke, Mass., is rapidly recovering her health.

FREEMAN.—It is said that Grace Freeman, of The Country Girl company, will be managed next season as a light opera star.

DUROR.—Francis X. Duror, the old-time actor, is a patient in the Philadelphia Hospital.

AT THE THEATRES

To be reviewed in THE MIRROR next week:

MICE AND MEN.....Garrick.
THE WIZARD OF OZ.....Majestic.
THE CONSUL.....Princess.
MR. PICKWICK.....Herald Square.
MR. BLUE BEARD.....Knickerbocker.
DOUBLE DUD.....Irving Place.

Empire—The Unforeseen.

A play in four acts by Robert Marshall. Produced Jan. 12.

General Sir Archibald Fielding, K.C.B.....W. H. Crompton
Rev. Walter Maxwell.....Charles Richman
Capt. Richard Haynes.....William Courtleigh
Henry Traquair.....Oswald Yorke
Robert Fielding.....Fritz Williams
Maloin d'Hotel.....E. Y. Backus
Waiter.....George Cathcart, Jr.
Porter.....William Bonar
Margaret Fielding.....Margaret Anglin
Beatrice Fielding.....Beatrice Irwin
Miss Compton Parr.....Ethel Hornick
Maid.....Lillian Thompson

Of course you have often seen a brick of harlequin ice cream; you know how the light cream and the dark cream and the sherbet lay: and so it was with The Unforeseen, in which the Empire Theatre Stock company has returned to its own again. For the piece was compounded of a little good, a little bad and a lot of indifferent, and the transition from one to the other was just as clear and distinct as are the layers of cream and sherbet. A truly interesting situation would suddenly terminate to give place to a bit of commonplace inanity, which was, in turn, succeeded by a layer of rather protracted comedy, and this, again, was followed by heavy, tedious and commonplace dialogue that was a veritable fungus in so far as the plot was concerned. As a whole the play was like the little girl of our childhood: when it was good it was very good indeed, but when it was bad it was horrid.

In The Unforeseen, Robert Marshall has developed an interesting, though scarcely consistent, plot, yet there is much of the illogical and extraneous. Though the humor in some cases is palpably forced, there are some very bright lines, and while the outcome of the piece is palpable from the start, interest is maintained throughout the performance, though at times indeed it becomes intermittent.

As to the story of the piece: Margaret Fielding, commonly called Meg, has become infatuated with Henry Traquair, a young man of doubtful antecedents. Naturally enough Meg's people object to her marriage with such a questionable person, but in her impetuosity she agrees to elope. The first act opens at a Paris hotel at a time when that city is besieged with visitors, and there Traquair is awaiting his bride-to-be. Owing to the fact that the city is crowded with visitors but one suite at the hotel is available, and as the luggage of Meg is placed in one room of the suite while Traquair's grip lies in the parlor. After Traquair has held considerable conversation with the waiter and the maitre d'hotel Meg arrives. They go out on the balcony to view the crowd, and meanwhile Captain Richard Haynes, an "old college chum" of Traquair's, who has by chance seen him as he entered the hotel, calls upon him, accompanied by his friend, the Rev. Walter Maxwell, who has come to Paris to consult an oculist regarding his approaching blindness. They see Meg and Traquair on the balcony, and Maxwell withdraws, leaving Haynes to explain away the cigarette smoke in the rooms. Traquair, on returning to the apartments with Meg, for some occult reason decides that, to save her reputation, he must introduce her as his wife, which he does. It would be far more logical to say that they were eloping. But this would not do. It would spoil the plot. And so logic is pushed aside and the piece goes on. In the course of a desultory chat Haynes tells of the failure of a bank. By this failure Traquair is ruined, and he tells Meg that he cannot marry her, revealing therein the traits unsuspected by her. She thereupon returns to England, while Traquair, to save future complications, considerately dies.

The second act, three years later, shows Meg at the home of her father and tells us that Maxwell, the vicar of the village in which she lives, loves her. That's all.

The next rising of the curtain finds Maxwell and Meg happily married in spite of the former's blindness. Maxwell is contemplating an operation on his eyes, when Haynes, promoted to Major and with his name changed to Drummond, again enters upon the scene. He recognizes Meg as the heroine of the Paris escapade, but after tripping her an unconscionable number of times in her statements, gives her to understand that her secret is safe. Then he and Maxwell go to London for the operation, which is, of course, successful.

Maxwell has never seen his wife, and on his return recognizes her as the woman of Paris. Ferociously he denounces her and makes a few vile insinuations regarding her character, an action very inconsistent with a big-hearted country servant of God, giving her no chance to explain. Drummond, however, has a letter written to him by Traquair before his suicide, explaining the circumstances of the Parisian romance, and this Maxwell accepts unquestionably as a proof of his wife's honor. It seems odd that a man should doubt his own wife and then accept the letter of a former admirer as proof positive of her virtue. However, he does so. The closing of this act is a creditable piece of stagecraft. Not a word is spoken and yet the silence makes the acting far more effective.

As Meg, Margaret Anglin was distinctly a success. Though in the first two acts she was somewhat unemotional, she improved as the piece went on, and in the third act, overcome by her efforts to deceive Haynes as to her identity, she displayed decided power. During the denunciation by her husband, too, her work was consistent and well done. However, "y'ars and y'ars" were too numerous in her vocabulary, and her acting was not always quite spontaneous.

Charles Richman, as the blind vicar, also scored a success. In the main his acting was clever, the simulation of blindness being very well done. In the denunciation his work was intensely dramatic. In parts, however, he was a little heavy, a trifle too bland, and wore a little too wide a smile.

Fritz Williams as Fritz Williams was good. As Robert Fielding, the son of the General, not so good. Theatregoers like Fritz because he is so chipper, and in The Unforeseen he displayed a truly marvelous ability for hopping in just when the plot needed him, bringing with him a brilliant burden of carefully conceived humor. As an eighteen-year-old boy he was not a success. His face and his clothes were, so to speak, anachronistic. Fritz is no longer a child.

William Courtleigh, even though he did wear dress suit trousers with his pepper-and-salt frock coat, was acceptable in the part of Captain Haynes. His work was consistent and his conception of the part good. As Henry Traquair, Oswald Yorke, too, was pleasing and took his part well, revealing just enough brutality and depravity to make the part repulsive, although not coarse.

W. H. Crompton as General Sir Archibald Fielding, K.C.B., was not bad at times, but he looked far more like the prosperous owner of a pickle factory than a general. Ethel Hornick, as Miss Campion Parr, and later the General's second matrimonial venture, was consistent in the part, while Beatrice Irwin, as Beatrice, was beautiful and dainty, and while her emotional work was not convincing, her comedy was excellent.

Bijou—The Bird in the Cage.

Comedy in four acts by Clyde Fitch, from the German of Von Wildenbruch. Produced Jan. 12.

Phillip Loring.....Guy Bates Post
Albert Loring.....Arnold Daly
Mrs. Burton.....Grace Henderson
Mrs. O'Brien.....Jessie Satterly
Rosalie.....Sandol Milliken
Michael O'Brien.....Edward Harrigan
Ernest Johnson.....Charles Mackay

At the Bijou Theatre last Monday night Clyde Fitch's new play, The Bird in the Cage, was presented for the first time in New York before the fashionable sort of an audience that was soon to be typical of a Fitch first-night. Indeed, the auditory were more Fitch-like than was the play, since The Bird in the Cage is not the invention of that busy dramatist, but is an adaptation of Von Wildenbruch's comedy, Haubenlerche, which was played in the original German at the Irving Place Theatre some years ago.

It must be said at once that this international tandem team of dramatists did not pull well together. Von Wildenbruch, the wheel-horse, jogged along in steady German fashion, while Fitch, in the lead, pranced gayly according to his custom and seemed unable to keep the dignified pace of his companion in harness. The motives, the characters and the story of the play are essentially German. Mr. Fitch has moved the scene to Massachusetts and has transformed the characters to Americans and Irish folk. But the heart and the nature of each character remains German. Nationality is not a mere matter of geography. Furthermore, Mr. Fitch seems a stranger to the province of life into which he elects upon this occasion to introduce his auditors. Rarely indeed is he at fault in this respect. His drawing-rooms are marvels of photographic accuracy, but when he ventures to draw the home of a workingman, as he does in The Bird in the Cage, his pen loses its cunning. The play has practically the same faults as were noticeable in Haddon Chambers' adaptation called A Modern Magdalen. In both plays the characters and incidents are foreign to the environment. The Bird in the Cage is a play without a country.

The plot is simplicity itself. Rosalie O'Brien, a working girl, has three lovers. One is Ernest Johnson, honest, strong and true, who is the foreman of the Loring Paper Factory. The second is Phillip Loring, honorable, rich and sincere, who owns the factory. The third is Albert Loring, irresponsible, dissipated and gay, who is a thorn in the flesh to his elder brother, and whose love for Rosalie is of a decidedly questionable sort. Rosalie promises to marry Phillip because it seems her duty. He is good. Everybody on the stage mentions that fact repeatedly. He would provide a home for Rosalie, and more than all he would care for Rosalie's aunt, Mrs. O'Brien, who has rheumatism sadly, and for Michael O'Brien, who is by way of being a labor agitator and is constantly in need of funds. Considering all these things Rosalie, a dutiful and a miraculously innocent damsel, consents to marry Phillip. Johnson is so hurt that he resigns his position, without revealing to his employer the reason for his action. Rosalie is put through a course of sprouts in the matter of table manners by Phillip's sister, Mrs. Burton, and finally comes to the conclusion that she cannot, try as she may, marry the good Mr. Loring. In her distress she confides in the amiable Albert. He is prompt with a plan of action. They will run away together to Boston—quite innocently, of course—and live there until the trouble blows over. Rosalie agrees to the plan, and goes to Albert's room late at night to hide there until the two can catch a train for the city. Albert produces a bottle of champagne and a bag of gold. Then he attempts to kiss Rosalie. That innocent maiden at length begins to realize what his sympathy means, and she promptly begins to scream. Johnson, standing guard outside like the historic gentleman who sang "Thy sentinel am I"—hears the scream. Phillip also hears the scream and breaks into the room, followed by his sister. Phillip exaggerates the situation, makes as if to shoot Albert, but changes his mind and sends the young rook packing instead. Then he orders Rosalie out of the house. At this moment honest Johnson appears and the obtuse Phillip is at last made to understand the true condition of affairs. He is magnanimous, of course, and besides reinstating Johnson in his former position and promising to care for the rheumatic aunt, he invites the prospective bride and groom to make his house their home.

The players did much for the play. They were all admirably suited to their roles, and even the dreariest and most unnatural of the scenes became interesting in their hands. Guy Bates Post acted Phillip in an earnest, dignified, sincere fashion that made the character seem almost attractive. Arnold Daly gave a splendid impersonation of the gay brother, Albert, being full of spirit and bringing out perfectly the pitiableness and frivolity of the contemptible youth. Edward Harrigan, beloved of several generations of playgoers, returned to Broadway after an absence of seven years, in the role of Michael O'Brien, and with but poor opportunities he achieved a personal success almost equal to those of his starring days. Charles Mackay made Johnson a very genuine, very likable fellow indeed, and his impersonation deserves nothing but praise.

Sandol Milliken, as Rosalie, fulfilled every promise made by her earlier work in lesser roles by giving a performance as near perfect as might easily be imagined. In a role that seemed unnatural to the point of impossibility she was so thoroughly sincere, sweet and charming that she quite captivated the audience. Grace Henderson played Mrs. Burton with the poise, grace and artistic finish that has long characterized her work. Jessie Satterly, as Mrs. O'Brien, was jovial, hearty and humorous, and in her scenes with Mr. Harrigan she was particularly delightful.

The stage settings, showing the exterior and two interiors of the Loring house and the interior of the O'Brien cottage, were all admirably designed and painted by Ouitt. The stage-management of Mr. Fitch was, as usual, excellent.

Criterion—The Little Princess.

A play in three acts by Frances Hodgson Burnett. Produced Jan. 14.

Sara Crewe.....Millie James
Lottie.....Beryl Morse
Jessie.....Phyllis Phillips
Lavinia.....Pauline Chase
Clara.....Mildred Morris
Miss Minchin.....Helen Tracy
Miss Amelia.....May Davenport Seymour
Becky.....Louise Galloway
Mrs. Carmichael.....Mrs. Woodward
Janet.....Lenore Pearson
Nora.....Edna Hall Smith
Maisie.....Linnie Ruth Coe
Donald.....Donald Gallaher
Emmygarde.....Mabel Taliaferro
Mr. Carisford.....Thomas L. Coleman
Sam Pons.....Frederic Murphy
Mr. Carmichael.....Clarence Handyside
Mr. Barrow.....Frank Kingdon
Mr. Genet.....Frank Rutcher
Maid Servant.....Adelaide Alexander

Like a fragrant zephyr from a sunlit meadow comes The Little Princess to take from the nostrils the reek of the problem play and the stench of the French farce. Dainty it is, and beautiful in its purity and simplicity and sweetness, this little tale of child life. How can one criticise it? It would be like finding fault with a lily, seeking for flaws in the lightness of a fleecy cloud or in the depth and darkness of a Spring shower. And withal, though it is so light and pretty, yet it appeals deeply to the heart, for the pathetic little story of Sarah Crewe is filled with pain as well as pleasure, sorrow as well as joy, with harshness as well as tenderness.

The piece is the dramatization of Frances Hodgson Burnett's dainty tale of child life, "Sara Crewe," which some years ago so delighted the children of two nations. "For children and grown up children," declares the authoress, and she has realized her desires, for who would not sympathize with the sufferings and share the joys of the dainty little make-believe princess? We are all children—all of us. And we are ready to feel once more the keen delights and exquisite griefs of the days that are gone. And this the charming tale of the little orphan compels one to do. It deals not at all in triviality, but it awakens with its love and tenderness feelings long dormant. As one enjoys this play a little lump comes into the throat. One swallows guiltily, but as the lump refuses to be swallowed one turns his eyes again to the stage and wonders how old one really is, after all.

Regarding the production itself there is little to criticise, even if the critical faculty should be awakened. Such minor faults as exist are a thousand times overbalanced by the beauties of the piece.

The Little Princess tells of the life of Sara Crewe, a pupil at Miss Minchin's school in London. Her father, Captain Paul Crewe, of the English army, being very wealthy, has left her at the school during his service in India, intrusting his money meanwhile to a friend, Mr. Carisford. The latter invests his own and his friend's capital in a diamond mine which proves a total loss. Crewe dies broken by the news of his loss, and Carisford is stricken with brain fever. Sara, who has hitherto had everything that her little heart could desire, is suddenly made a charity pupil, as she has no relatives. She is treated with cruelty and neglect, made to sleep in a rat-infested garret, scantily clothed and shamefully starved.

Carisford recovers from his fever. Then he learns that his investments have proved very profitable, and that his and Crewe's fortunes have grown larger than ever. He knows of Crewe's daughter, and being an honorable man seeks to make restitution, exerting every effort to find her. However, the search proves fruitless, and, remorse-ridden, his health becomes still more shattered.

By chance he has taken a residence next to the school of Miss Minchin. He one day sees from the window the pitiful little Sara trudging by on her countless errands, and his heart is filled with sympathy for the unknown child. He directs his Lascar servants to go to her garret while she is asleep, and transform it into a place of beauty. And therein is one of the strongest scenes of an ever strong play.

The child seeks her beauty bed in the dismal garret, and, being of a thankful nature, imagines that she is warm and well fed, and that she is loved and pitied—that there is some one who cares for her, and, doing so, she sleeps. Then the room is changed by white-robed Lascars into a veritable fairyland. Sara wakes. She thinks that she dreams and prays that if so she may dream always. And her joy when she feels that she is really awake, her delight in the beautiful things that are so miraculously about her, made one feel while he groped for his handkerchief that he would give a good deal to be in the place of the man who did these things.

Eventually little Sara comes to Carisford's house just as he is about departing of ever finding her. Her knowledge in Indian matters leads him to question her and he finds out that she is the child of his friend.

Dainty, winsome and lovable was Millie James as Sara Crewe. One felt that the proscenium and the boxes and the rows of heads were but figments of the imagination, and that one was in reality viewing the actions of the twelve-year-old Sara. Her dress, her manners, her face were convincing, and throughout she was consistent. She drew from the part fonds of pathos and gladness. Submissive and sweet she was and yet with a little independence—just enough to make one feel satisfied and murmur "Good!"

Helen Tracy played Miss Minchin, and, as that stern, domineering mistress of a fashionable school for young ladies, bonded when fortune smiled and browbeat when it frowned. She was convincing and exceptionally strong. Miss Amelia, her assistant, was taken by May Davenport Seymour, who had a sweet face and manner. It was a small part, but Miss Seymour drew from it all that it contained.

Thomas L. Coleman, as Carisford, was at times perhaps just a trifle heavy, but was nevertheless acceptable. The role of Mr. Carmichael, the attorney, was assumed by Clarence Handyside. The part did not amount to a great deal, but what there was of it was well done.

A character as natural as it was sympathetic was that of Becky, the scullery maid at the school, a part played by Louise Galloway. Too much praise cannot be accorded her for her work in this role, for she was clever and thoroughly consistent in a part that might well have been exaggerated in the hands of a less skillful actress.

The comedy element of the play was provided by Mabel Taliaferro. As Emmygarde, the rather headstrong friend of Sara, and one of the pupils of Miss Minchin's, she very cleverly brought a little brightness into the sadness of certain parts of the piece, while Beryl Morse, a little girl who has played child parts ere now, was exceedingly clever in her interpretation of the role of Lottie, one of the younger pupils. She was very cute, and she, too, helped materially in bringing a little sunshine into the shadow.

Frank Kingdon, as Mr. Barrow, and Mrs. Woodward, in the role of Mrs. Carmichael, were, too, acceptable, being natural and sympathetic in the small parts which fell to their lot. Frederic Murphy, as Sam Pons, too, revealed a clever interpretation of his role.

In the minor parts, Pauline Chase and Phyllis Phillips made two very dainty pupils, even though they played the "bullies," if the term may be used, of the school. Master Donald Gallaher, as Donald, one of Mr. Carmichael's children, won much applause. As a rule the children who participate in dramatic productions are forward, unnatural and precocious. Happily, almost without exception, the children in The Little Princess, and there were many, were free from these disagreeable and unpleasant traits.

Mrs. Burnett, the author, attended the performance and received an ovation. In a brief little speech she thanked the children, little and big, for "coming to her party," but the "children" felt that the gratitude should be on the other side.

American—The Scales of Justice.

Melodrama in four acts, by John Reinhart. Produced Jan. 12.

Robert Darrow.....Maurice Freeman
Philip Russell.....John Hewitt
Elliot Russell.....Robert Cummings
Byron Wolcott.....Paul Scott
George Sleet.....Bert Lytell
Crump.....John Arnold
William Hopkins.....Frank E. Jamison
Hiram Littlejohn.....Thomas Reynolds
John Price.....William Welch
Samuel.....Thomas O'Mears
William.....Robert Worrell
Allen.....Neale Byron
Miss Grey.....Nella Bunt
Augustus Wolcott.....Lillian Sayer
Edith Morley.....Josephine Rodgers

Somebody once said that there is everything in the title of a story, which saying is aptly offset by the old query, "What's in a name?" No better example of a combination of the two truths could possibly have been found than at the American Theatre last week, where the new melodrama by John Reinhart, entitled The Scales of Justice, was presented for the first time on any stage. The title could not fail to catch the eye, and more than likely many were lured to the theatre by it. The Scales of Justice discloses an impossible sort of a story in an impossible sort of a manner. Imagine for a moment a mother who has just quarreled with her father and who threatens to take her own life if her fond parent tries to carry out his threat of forcing his child to marry his adopted son, who, unknown to him, has been robbing the firm of which the two men are the members. The younger man is discovered altering the books of the firm and when questioned by the senior partner the youth stabs his benefactor, who immediately falls dead. The son leaves the place and the body is discovered by the grand-daughter of the old man, who falls over his body and asks him who did it, and he replies, "Your mother, child. Your mother." And thus it is arranged that the mother is arrested and held for trial on the charge of murder. The strongest evidence against her is the fact of her having quarreled with her father just prior to his death, and that there was some blood upon her fingers and handkerchief when the body was discovered. The only missing link was her dagger, which the District Attorney, who loved the persecuted woman, had taken from her and concealed. In the last act of the improbable story the court room is shown, and after the usual tedious dialogue of such scenes the mother is about to be convicted when her daughter enters and presents a note that had been given her by a horse thief on his way to the penitentiary, stating that he was a witness to the killing and that the adopted son was the guilty party. And then, by the mercy of a stage Providence, the villain walks to a conveniently nearby window and succumbs to a kindly shaft of lightning from the heavenly wings above.

The company seemed to enjoy the play to the utmost. Maurice Freeman "spouted" the heroic lines allotted to him. Josephine Rodgers looked the abused and misjudged woman to the life, and Robert Cummings was, as usual, a villainous villain. Thomas Reynolds as a country rube and Lillian Sayer as a pretty girl made the most of the English lines given them. Bert Lytell as a detective, John Hewitt as the old man who gives up his life in the first act, Paul Scott as an attorney, John Arnold as the heavy thief, Frank E. Jamison as the county sheriff, William Welch as the judge, Julia Stone as the old maid, and Nanie Green as the little girl were all better than their parts.

The play was excellently staged and costumed, and if applause means anything it met with success. Secret Service is the current offering.

Star Zig-Zag Alley.

Spectacular trick farce-comedy, by James Gorman. Produced Jan. 12.

Dr. Slick.....Jolly Bob
Dr. Black.....Harry Harrow
Michael Moriarity.....Ben T. Dillon
Terrence Moriarity.....Andrew O'Neil
Johnny Wise.....James Farley
Isaac Goldstein.....Goff Phillips
Melancholy Ike.....Frank Reynolds
Adam Oo.....Frank Hoy
Patrick Daly.....John Clarke
Clarence Heavyside.....Allen Stewart
Willie Yell.....Charles Kennedy
Hardly Abel.....George Dempsey
Owens.....Harry Kaufmann
Brown.....Frank Morley
Regan.....Irene Young
Sally.....Irene Young
Mrs. Donahue.....Louise Dempsey
Annie Goldstein.....Ella Shields
Harvey Lovelock.....Lillie Hoyer
Ida Blumenthal.....Anna Connelly
Little Reed.....Mildred Richmond
Daisy Dean.....Louie Powell
Hazel Wood.....Orbert Adams
Ella Brown.....Lillian De Adams
Kay Snow.....Josephine Lestle
Bella Ryan.....Nettie Frederick
Maude Dunn.....Ella Forest
Mable Vane.....Susie Lyman
Helen Morris.....Mabel Ware
Nellie Jackson.....Grace Elliott

Zig-Zag Alley, a three-act spectacular farce-comedy new to New York, was produced at the New Star last week, playing to enormous business and winning instant favor. Its farcical happenings, combined in the customary incoherent fashion, follow one another with such bewildering rapidity, with such sudden zig-zags of plot, that the interest never flags.

The first two acts of the play are taken up with the quadruple elopement and subsequent adventures of eight well-known characters from Zig-Zag Alley, who finally rendezvous at Atlantic City, which they reach via the new Underground Rapid Transit Road. In the third act the bicycle experts, Zeb and Zarrow, give one of the finest exhibitions of trick riding ever seen in New York. The originality and marvelous dexterity of these performers are truly sensational and met with well merited approval.

Many musical numbers formed a further attractive feature of the play. James Farley and Irene Gray made a hit with their selections. "The Girl with the Banjo Eyes" was capitally sung, and Miss Purnell's rendering of "Under the Bamboo Tree" was enthusiastically received. "The Italian Organ Grinder" and "Sunny Africa," by Andrew O'Neil, went finely. Lillie Hoyer showed artistic skill as a cornetist, and Miss Shields gave some enjoyable solos. The cast contained several clever people. Goff Phillips as Isaac Goldstein, "the festive pawnbroker," was amusing. The Mrs. Donahue of Louise Dempsey was equally admirable. Jolly Bob as Dr. Slick and Harry Harrow as Dr. Black proved themselves to be clever comedians. The Michael Moriarity of Ben T. Dillon was a very careful and humorous performance, and Andrew O'Neil as Terrence Moriarity, the Beau Brummell of the Alley, braved his father's wrath in determined fashion and married his Annie, presented in bright, snappy fashion by Ella Shields. Johnny Wise, impersonated by James Farley, was a supernaturally alert messenger boy, with agility enough for a dozen, and made vehement love to his sweetheart, Sally, charmingly drawn by Irene Young.

The scenery and staging of the play deserve special mention, several novel effects in Act I, notably a house that revolves vertically, the new underground station in Act II, and a realistic suggestion of Atlantic City's board walk in Act III attracting especial comment.

Metropolitan—Magda.

On Wednesday and Friday afternoons of last week Signora Duse and her Italian company appeared at the Metropolitan Opera House in Sudermann's drama, Magda. Upon both occasions the large auditorium was crowded, proving conclusively that the great actress has a very large following in New York, provided that she presents works other than the morbid, sensual dramas of D'Annunzio. The audiences were enthusiastic in their plaudits and called the leading players again and again before the curtain.

Signora Duse's Magda is known to New York

CURRENT AMUSEMENTS

Week Ending January 31.

ACADEMY OF MUSIC—The Nasty and Nine—11th week—120 to 125 times.
AMERICAN—Secret Service.
BELASCO—Blanche Bates in The Darling of the Gods—5th week—80 to 85 times.
BIJOU—The Bird in the Cage—3d week—9 to 14 times.
BROADWAY—The Silver Slipper—15th week—130 to 137 times.
CARNEGIE HALL—Musical entertainments.
CASINO—A Chinese Honeymoon—30th week—231 to 235 times.
CIRCLE—Closed.
CRITERION—Julia Marlowe in The Cavalier—7th week—45 to 50 times. The Little Princess—4 to 9 times.
DALY'S—Jerome Sykes in The Billionaire—6th week—25 to 30 times.
DEWEY—Moonlight Maids Burlesquers.
EDEN MUSEE—Dr. Kohn and Figures in Wax.
EMPIRE—Charles Richman and Margaret Anglin in The Unforeseen—3d week—6 to 10 times.
FOURTEENTH STREET—Robert Hilliard in Jim Hunter—3d week—17 to 22 times.
GARDEN—E. H. Sothern in Hamlet—6th week—42 to 50 times.
GARRICK—Annie Russell in Miss and Miss—1st week—1 to 7 times.
GRAND OPERA HOUSE—Liberty Belles.
HARLEM OPERA HOUSE—Nat C. Goodwin and Maxine Elliott in The Altar of Friendship.
HERALD SQUARE—The Wolf Hopper in Mr. Pickwick—1st week—1 to 7 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—The German Stage.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Mr. Blue Beard—1st week—1 to 5 times.
LONDON—Royal Burlesquers.
MADISON SQUARE—Elizabeth Tyree in Cruise Crazo—3d week—17 to 22 times.
MADISON SQUARE GARDEN—Closed.
MAJESTIC THEATRE—The Wizard of Oz—1st week.
MANHATTAN—Mrs. Fiske in Mary of Magdala—5th week—42 to 47 times.
MENDELSSOHN HALL—Musical entertainments.
METROPOLIS—The Circus.
METROPOLITAN OPERA HOUSE—Signora Duse Opera season.
MINER'S BOWERY—Weber's American Burlesquers.
MRS. GILBERT'S PLAYHOUSE—Closed.
MURRAY HILL—Stevie Adams.
NEW STAR—The Road to Ruin.
NEW YORK—When Johnny Comes Marching Home—8th week—61 to 66 times.
OLYMPIC—Thoroughbreds Burlesquers.
PASTOR'S—Vaudeville.
PEOPLE'S—The Hebrew Drama.
PRINCESS—Louis Mann in The Consul—1st week—1 to 5 times.
PROCTOR'S FIFTH AVENUE—Lend Me Your Wife.
PROCTOR'S FIFTY-EIGHTH STREET—Vaudeville.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—Around the World in Eighty Days.
ST. NICHOLAS GARDEN—Closed.
SAVOY—The Girl With the Green Eyes—8th week—29 to 34 times.
THALIA—The Hebrew Drama.
THIRD AVENUE—Go-Won-Go Mohawk in The Flaming Arrow.
WALLACK'S—The Sultan of Sulu—4th week—25 to 30 times.
WEBER AND FIELDS'—Twirly-Whirly—25th week—235 to 240 times.
WEST END—Al. H. Wilson in A Prince of Tatters.
WINDSOR—The Hebrew Drama.
VICTORIA—Viola Allen in The Eternal City—20th week—5 to 10 times.

playgoers since she appeared in the pub several years ago. Her impersonation is, if anything, better now than it was then, which is to say that it is superb. Her portrayal is splendidly effective by reason of its simplicity. She ignored all theatric trickery and entranced by her naturalness and profound sincerity. Her company, as in all the other plays of her repertory, this season, gave her admirable support. The stage management was excellent and the mounting was all that might be wished for. This (Tuesday) afternoon Eleanora Duse will close her season in America with a performance at the Metropolitan containing, if report says true, Citta Morta, Magda and La Femme de Claude.

Murray Hill—Hearts Aflame.

The Henry V. Donnelly Stock company at the Murray Hill Theatre appears this week in Genevieve R. Hamper's society drama, Hearts Aflame, which was produced for the first time only a few months ago at the Garrick Theatre. Thus the stock companies are quickly following the producing companies in the matter of novelties. The patrons of the Murray Hill seemed to appreciate the enterprise of Mr. Donnelly in securing the piece, since they were out in full force yesterday afternoon.

The company, under the stage direction of George Henry Trader, presented the play in excellent fashion and the mounting was in good taste. Franklyn Roberts played Paul Chaloris very capably, though inclined at times toward melodramatic methods. M. Sheldon Lewis was an exceedingly good Harry Harmony. Mr. Trader as Maggie Brown was, as usual, very satisfactory. Charles A. Hutchinson as Bryce, Robert McWade, Jr., as Leigh, and Edgar Allan Woolf as Savelli also deserve praise for their impersonations.

Laura Hope Crews played the role of Mrs. Harmony in a sympathetic, sincere fashion that warranted the frequent plaudits that were vouchsafed her. Frances Starr was a delightful Alison Daye, and Frances Stevens made a hit in the role of La Cupidon. The other parts were without exception in capable hands. Next week His Wife's Father.

Third Avenue—The Flaming Arrow.

Go Won Go Mohawk opened a week's engagement at the Third Avenue Theatre yesterday afternoon in The Flaming Arrow to a crowded house. Go Won Go Mohawk as White Eagle was picturesque and showed dramatic ability, and she was well supported by Chief Go No Gus, Chief Red Flash, Charles Charles, Helen Vaughn, Frank C. Patten, Wilbur Collins, Guy Hackney, Willis Lippincott, Deforest Turbey, Corn Planter, Shongo, Chief Turkey and W. H. Kiley. The scenery was excellent and the whole performance was enjoyed. Next week A Thoroughbred Tramp.

At Other Playhouses.

GARDEN.—E. H. Sothern enters upon the last week of his production of Hamlet, which he will follow with If I Were King.

MANHATTAN.—Mrs. Fiske maintains her success in Mary of Magdala. Owing to the great demand for seats, she will depart from her custom of giving Saturday matinees only and appear at two special Wednesday matinees on Jan. 28 and Feb. 4.

NEW SAVOY.—The Girl with the Green Eyes is still the attraction.

CRITERION.—Julia Marlowe in The Cavalier still draws well.

WALLACK'S.—The Sultan of Sulu runs on.

BELASCO.—Blanche Bates in The Darling of the Gods still draws large audiences.

VICTORIA.—Viola Allen in The Eternal City nears the close of her engagement.

CASINO.—The Chinese Honeymoon is still popular.

BROADWAY.—Large audiences still patronize The Silver Slipper.

DALY'S.—Jerome Sykes and The Billionaire still appear.

ACADEMY OF MUSIC.—The Ninety and Nine continues.

METROPOLIS.—Clyde Fitch's The Climbers is the attraction here this week.

WEST END.—Al. H. Wilson in A Prince of Tatters is the attraction at this popular house.

MUSIC NOTES.

The directors of the Metropolitan Opera House have decided to renew the contracts with Maurice Grau for grand opera on the same line for the next five years.

R. E. Johnson has engaged Madame Nordica and Edouard de Reszke for the Duss concert tour.

The People's Symphony Concert Society was incorporated at Albany recently.

Katherine Minahan made her debut as a professional reader at the Waldorf-Astoria on Monday evening, Jan. 5. Her assistants were Mary Louise Clary, contralto; Carl Duft, basso; Hans Kronold, 'cellist, and Louise Dannenberg, pianist.

Madame Rankin, assisted by Fraulein Kathe Hettig, William Klegar, and Arthur Bradley, gave a recital last Wednesday at Mrs. Osborn's Playhouse.

Richard Jose Ferrer, of San Francisco, is in the city. Mr. Ferrer was a favorite pupil of Tanyo and is a violinist of considerable note.

The Wagnerian cycle, The Ring of the Nibelung, is proceeding at the Metropolitan Opera House.

At Mr. Bagby's musical morning at the Waldorf-Astoria on Jan. 12 Madame Blauvelt, soprano; Olive Mead, violinist; Gregory Hast, tenor, and Isidore Luckstone, pianist, were programmed.

Mark Hambourg's piano recital in Mendelssohn Hall, Tuesday afternoon, was attended by an appreciative audience.

Madame Alexander-Marius was heard in song recital in Mendelssohn Hall on Jan. 12. Her programme was from the compositions of the modern French school entirely. Alfred De Voto accompanied.

The second of the Walter Damrosch lecture-recitals was given Thursday afternoon. David Mannes, violinist, assisted.

M. Ysaye Pugno made his farewell appearance in New York Tuesday evening with the Kneisel Quartet in Mendelssohn Hall.

W. H. Lovell, the vocal teacher and author of the recent book entitled "The Singing Voice and Its Practical Cultivation," is giving a course of free lectures on his methods of tone production. The lectures occur every Tuesday afternoon in January, beginning at three o'clock, in Mr. Lovell's studio at No. 240 West Forty-second Street.

A charity concert in aid of the Home for the Destitute Blind filled the Waldorf-Astoria ballroom with a fashionable audience Friday afternoon. An entertaining programme was rendered by the distinguished artists, Madame Blauvelt, Madame Rankin, M. Edouard de Reszke, and H. Timothy Adamowski.

Cooper Union Hall was packed Tuesday evening in consequence of the popular People's Symphony concert. Arthur Mees conducted. Phillip Hoelle, mezzo-contralto, was the soloist.

Under the management of Loudon Charlton, in Mendelssohn Hall Wednesday afternoon, Winifred Titus, coloratura soprano, presented an exhibition and carefully rendered programme. The 'cello numbers by Flavie Van Den Hende were played sympathetically and skillfully. Victor Harris was the able accompanist.

A benefit concert for the babies' ward of the New York Post-Graduate Hospital at Sherry's, Tuesday, netted about $2,000. The Damrosch Orchestra, Madame Fritzi Scheff, and Signor Scotti supplied the music.

The Boston Orchestra gave its third evening concert at Carnegie Hall on Thursday. Two tone poems by Charles Martin Loeffler, one of the first violins, were attractive features. Alwin Schroeder, the first 'cellist, played a concerto.

Mark Hambourg, pianist, gave a largely attended recital in Mendelssohn Hall on Tuesday afternoon.

STUDENTS DO A HORDAU DRAMA.

On Friday afternoon the senior students of the American Academy of Dramatic Arts added to the dramatic experience, if not to the gayety, of the town by presenting at the Empire Theatre a problem play by Max Nordau, entitled The Right to Love. The eminent and very discouraging philosopher decides that in certain circumstances people have not the right to love—but the question of whether or not Mr. Nordau has the right to write for the stage while apparently ignorant of all the laws of the drama is debatable. The Right to Love is an uncommonly bad play architecturally, and the problem that it presents is by no means amazingly new. But for all that the Academy conferred a public benefit by producing the drama—which had never before been acted in America and likely never will be again. The students assuredly bring most interesting dramatic curios—if not treasures—to the local stage.

The Right to Love, which is in four acts, was translated by Mary J. Safford. The cast was as follows:

Joseph Wahrmund	Frank Dekum
Otto Bardenholm	Sydney Francis Rice
Doctor Buttner	Henry Conklin
Bertha Wahrmund	Elise Scott
Madam Fridorp	Winifred Joy
Madame Burkhard	Mary Pettison
Jane	Jessie Crommette
Minna	Doris Keane

At the very outset the fact is disclosed that Bertha Wahrmund, a lady who fancies herself an idealist, has ceased to love her honest, stupid, narrow-minded husband, Joseph, who is a merchant, and has given her heart to Otto Bardenholm, a handsome, mannerly young Government official. Through the first act Joseph talks at great length about the domestic duties of a wife, reminding Bertha constantly of their two children, and incidentally he insults Doctor Buttner and Madame Burkhard—two amiable people who have "advanced" far enough to publicly sneer at the accepted notions of the marriage obligation. Otto talks, at similar length, of sentiment and reads a poem of his own composition to Bertha. Bertha has a great deal to say about her soul, her heart, her ideals and her aspirations—and she snubs her poor husband brutally.

In the second act Joseph, much worried over his wife's attitude toward him, runs and tells her mother, Madame Fridorp. She sympathizes with him; and when Bertha appears with another long lecture on personal liberty and ideals, the mother gives the daughter a good, sound, old-fashioned scolding. But the daughter has "advanced" sufficiently not to care.

The third act brings the story to a point where the interest begins to become slightly engaged. Bertha visits her lover in his apartments, and declares to him that they are face to face with a crisis. According to her idea there are three ways out of the difficulty—suicide, renunciation and divorce. Otto would prefer to let matters remain comfortably as they are. Bertha insists upon divorce and remarriage. This quite staggers Otto. He is not, to use the provincial phrase, a "marrying man." As the curtain falls he remarks pathetically: "In these days one is not safe from matrimony even with married women."

The fourth act is worth while. A dramatist like Pinero would have made it admirable. Joseph at last realizes that his wife loves Otto. Bertha herself tells him about it. He chokes her for a while, and then sends for Otto. When Otto arrives Joseph says melodramatically, "I know all!" Otto says coolly: "I am at your service. I offer you the only satisfaction that a gentleman can offer. I will meet you at any time." "No," says Joseph, "I don't want to kill you. I want to know what you are going to do for her!" Otto would much prefer to fight—and he scornfully shouts "Shopkeeper!" at Joseph. But Joseph is adamant. He has a scheme for a sweet revenge. "Where is your individuality, your fine personal liberty, now?" he asks of Bertha; "now that you hear two men bargaining over your future as though you were a dumb animal?" Bertha winces. Joseph says that after the divorce and remarriage have occurred Bertha may have the children for six months every year. Otto winces. "And I will allow you money for their support," adds the husband. "Ah," says Otto eagerly, "that will relieve matters. That is better." This speech is the last straw to the disillusioned Bertha. She appreciates now the contemptible character of her dear Otto and dismisses him. Then she puts on her hat and makes as if to leave the house—forever. "I am going to earn my living as a governess or housekeeper," she says. This is Joseph's hour for vengeance. He reminds Bertha that she cannot secure such employment without credentials, and when he has completely discouraged her he offers to employ her as housekeeper himself. "You forgive me, then?" she cries joyfully. "No," says Joseph, "I merely employ you!"—and he proceeds to draw such a grim picture of what her life will be that even Bertha's interest examines in the audience must have felt that her punishment would more than atone for her crime.

The young players engaged in the performances acted with intelligence, sincerity and considerable skill. The roles would prove heavy burdens for far more experienced shoulders. The principal fault with all the students was that they overdid the gloom—they permitted the misery of the climax to shadow the earlier and lighter scenes. Aside from this Frank Dekum was satisfactory as Joseph, Sydney Francis Rice was fairly natural as Otto, and Elise Scott was effective as Bertha. Henry Conklin, who has a certain individuality that should prove valuable to him, played Doctor Buttner emphatically. The lesser roles were all well played. Especially worthy of praise were Winifred Joy's Madame Fridorp and Jessie Crommette's Lena.

As an afterpiece to the mournful Nordau play William Dean Howells's familiar little farce, The Mouse-trap, was presented. The stage-management of Max Figman and Edgar Hart was particularly good, and every role was in capable hands. Those who took part in the gay little piece were Maurice Stewart, Charles Clarges, Isabelle Walker, Isabel Sandyke, Mary Wash, Pauline Porter, and Isabel Gaskoe.

Next Friday afternoon the students will again appear at the Empire in three new plays.

AT OLD FORT LOOKOUT PRODUCED.

A new melodrama from the pen of J. Searle Dawley, of Brooklyn, was produced by the Spooner Stock company at the Bijou Theatre in that city on Jan. 19. The cast:

The Little Major	Cecil Spooner
Allen Hamilton	Alan Dinehart
Gen. Bradley	Arthur Hoops
Colonel Ross	Robert Cummings
Captain Hamilton	Harry Lamby
William H. Woodworth	Hal Clarendon
Lieutenant Edward Wells	Wm. L. Gibson
"Sleepy" Jackson	W. L. West
John West	Frank Lamb
Bill Holden	Edwin H. Curtis
Corporal	Chas. L. Gibson
Private	Chas. L. Gibson
Henry Dillon	Chas. L. Gibson
Private Brown	Master Spooner
Private Jones	Master Spooner
Private Allen	Jessie McAllister
Ruby Hamilton	Alma Dinehart
Sue West	Harriet Sweargin

There are some things to commend in the melodrama, but there is much to criticise. The plot is rather original, and if carried out in a more logical manner without the infusion of so much impossible heroism and bravado on the part of some of the characters, and without the mixture of farce and the "slap stick" style of comedy, the play might be worked into something worth while. As it now stands, however, it is impossible.

Briefly the story is this: Captain R. Frothingham, of the British Army, in visiting a Western garrison for the purpose of purchasing horses for his army and in consequence he has brought a large sum of money with him which he deposits with the Paymaster of the fort for safe keeping. Through carelessness the Paymaster leaves the safe door open, and Colonel Scott Merideth, the post commander, discovering this, proceeds to remove the money for safer keeping. While in the act of taking the money he is discovered by John Hilton, the valet of Frothingham, who throws himself upon the officer, and in the scuffle that follows the servant is stabbed to death. At this point Tom Bailey, a fellow soldier, enters and discovers the two men wrestling. The Colonel leaves the room with the money. Shortly after the Paymaster enters and sees Hadley, who has been endeavoring to invent some way to get the body out of the place. The Paymaster calls for the guard and Hadley is placed under arrest charged with killing Dillon. He miraculously makes his escape, however, and walks through a blinding snow-storm to the neighboring ranch of John West. A girl nicknamed "The Little Major," who is a sort of "Cigarette," with the soldiers and cowboys, had aided Hadley in his escape, and she rides to the ranch to warn him of the pursuing troops. Hadley is again captured, but makes another marvelous escape and proceeds to a mountainous pass some miles away. William Woodworth, the paymaster, volunteers to go for the man alone, and they meet at Devil's Pass in the mountains during a raging storm. In the fight that ensues Woodworth is wounded, and although he had tried to stab Hadley in the back, the soldier performs the "Good Samaritan" act and carries the officer back to the ranch, where he gives himself up. Soon after his arrival the troops are penned in by the Indians. Woodworth, who is dying, gives a letter to the Little Major, in which he tells of Hadley's confession of innocence, made to him while at the Pass. During the interim the Indians swarm about the fort and are on the point of victory when West's cowboys come to the rescue. At this juncture Hadley's note is read and he is pardoned, although he had just been court-martialed and sentenced to die. Alice Merideth confesses her love for Hadley and all ends happily.

The staging was excellent, the Western atmosphere being well realized and the audiences seemed to like the presentation amazingly well.

Edna May Spooner and Miss Cecil gave their usually enjoyable portrayals in their respective roles of Alice Merideth and the Little Major. Augustus Phillips was excellent as Tom Hadley. Robert Ransom as the Colonel, Hal Clarendon as the Paymaster, Ben F. Wilson as a Lieutenant, W. L. West as McGuire, a private; Edwin H. Curtis as Bill Holden, a cowboy, and Charles Gibson as Henry Dillon were all good. Frank Lindon gave the most commendable personation of the performance as John West. Harold Kennedy hardly realized the part of Captain Frothingham and his dialect was poor. Jessie McAllister and Harriet Swearngin were seen to advantage in the respective roles of Della Atkins and Sue West, the former being an Eastern friend of Alice Merideth and the latter the daughter of John West. Capacity audiences attended during the week.

STOCK COMPANIES.

At the Bijou theatres of Atlanta and Birmingham the George Fawcett company, with Frank Gillman have been presenting several of their former successful plays. Later in the year an elaborate revival of Henry V will be produced.

Charles F. Tingay has been engaged by Owen Davis for the Grand Opera House Stock company, Philadelphia, for the season.

The George Fawcett company, with Mary Shaw, at Chase's Theatre, Baltimore, has been doing a big business with a revival of Shakespeare's A Midsummer Night's Dream, which was rehearsed, staged, scenically equipped and produced within five days. The next production by this company will be Fernando, translated for the company by Mary Shaw. During the late Spring Mr. Fawcett will probably present A Midsummer Night's Dream and As You Like It at Druid Hill Park. Nearly all of the greater of the Shakespearean plays will be presented, it is said, and in these productions both companies, including Mary Shaw and Frank Gillmore, will participate.

James S. Barrett has resigned his position as heavy man at the Standard Theatre Stock company, Philadelphia. Two months ago Mr. Barrett had an attack of appendicitis and was obliged to retire for a time, returning to work about three weeks ago. He found, however, that his health would not permit him to continue, and resigned upon the advice of his physician.

Corse Payton has engaged the Women's Orchestra from the Nelson Theatre, Springfield, Mass., for his new Fulton Street Theatre, Brooklyn.

The Grand Opera House Stock company, of Pittsburg, Pa., have been doing phenomenal business with their Christmas pantomime, that is now in its fifth week with no sign of a decrease in the attendance. The management have received several offers to take the production on the road, but nothing will be done in this direction until the "Smoky City" has become tired of the offering.

Maude Gilbert, of the Ferris Stock company in Minneapolis, was taken seriously ill on Sunday evening, Jan. 4, but she went on with her part through that performance. She was replaced by Mrs. W. H. Murdoch the following night, who played the role of Elinor Fordham in The Still Alarm on short notice with much success.

M. B. Curtis and Albena Dolfay opened their engagement with the Greenwall Stock company at New Orleans in Samuel of Posen.

Edna Earle Lindon left the Columbia Theatre Stock company, Brooklyn, last Saturday night. Miss Lindon has been a great credit to this stock organization this season, and Brooklyn patrons of the house will miss her clever and conscientious work. She has not made any definite plans for future engagement.

John Cumberland, the light comedian of the Grand Opera House Stock company of Philadelphia, is confined to his house with laryngitis.

Victor Morley, who resigned from the Vendome Stock company, Nashville, Tenn., to star in Other People's Money, will not be seen with that attraction this season, having obtained a release from the latter management and accepted a position as principal comedian with Colonel J. H. Wood for his New Powers' Theatre Stock, Grand Rapids, Mich., opening Feb. 4.

Frederick Paulding, stage director of the Boyle Stock company at Nashville, Tenn., has resigned his position and is now at his home in Milwaukee.

Catherine Countiss, leading woman of the Neill Stock playing the Baker Theatre, Portland, Ore., has added another to her list of successful portrayals with this company. Her performance as Lady Babbie in The Little Minister won high praise.

Mabel Montgomery, who closed a very successful engagement as leading woman of the Vendome Theatre Stock, Nashville, a fortnight ago, has been engaged by Colonel Woods for the leading role with the New Powers' Theatre Stock, Grand Rapids, Mich. Walter McCullough will play the principal heavies with the same company.

Charlotte Deane will leave Friday for Toledo, O., having signed as leading woman of the Empire Theatre Stock.

SAID TO THE MIRROR.

DUKE SMITH (acting manager S. Miller Kent company): "In justice to Mathilde Wehlig I wish to correct a statement that she would not return to her role of Molly this season. She is, after an illness of two weeks, again playing the part, Miss Lyons having taken her place during her illness."

H. C. BARROW: "Please deny the published report that I am to manage J. K. Mackie and Louise Rowland in Quincy Colne Dene. I know nothing whatever about the matter, nor have I had any communication from Mr. Mackie regarding it, and I do not intend joining his company. I am now acting manager with Walter Perkins and am more than satisfied where I am."

MAY RUSSEL COURTNEY: "While playing Fond du Lac, Wis., with the A Bunch of Keys company I left a chamois bag containing a two and a half carat diamond earring, post-office money orders and money amounting to $300 lying on the bed. I did not discover my loss until I arrived in Waupaca. I 'phoned to the Plum Hotel, where I had been staying in Fond du Lac, and the proprietor immediately expressed my property to me. I wish to thank this honest man through THE MIRROR."

EDWARD E. KIDDER: "Will THE MIRROR permit me to correct a statement in its columns to the effect that Nate Salsbury wrote Three of a Kind? That farce was the first play written by me."

ANNA MARVEL: "About a month ago I had a little ad. put in THE MIRROR. As a result I had several offers, some of which were excellent. I decided to join Walter Stetson and company. I am most thankful to THE MIRROR, which is a great friend in need, and whenever disengaged I shall go to it for an engagement."

OLIVER BYRON: "The Madison Square Theatre company under management of George W. Lowe is pirating two of my plays—The Inside Track, under the false title of Bound to Win, and The Plunger, under the title of The Irish Widow. The only manager who has the right to use The Inside Track on the Coast is C. E. Rubie, of the Rubie Theatre Company, for this season."

T. H. WINNETT: "The Wiedemann's Repertoire company are playing The Hand of Fate, to which they have no rights. This melodrama was written by Myron Leffingwell and they announce it as written by Clyde Fitch."

GERTRUDE ROBERTS: "It has been reported that Gertrude Roberts was married recently to George Wright. I, Gertrude Roberts, am the wife of Edward J. Heron, of Andrew Mack's company. George Wright was married, I understand, to a member of my company, Lola Stantonne, in Augusta, Me. Neither Mr. Wright nor Miss Stantonne are at present with my company."

MRS. S. L. SCHOOCK, Detroit, Mich.: "It was not Flora Fairchild but Flora Fairfield that played the leading role in On the Stroke of Twelve at the Gillis, in Kansas City, last week."

EDDIE WESTON, en route with A Hot Old Time: "Kindly correct the statement of your Springfield, Mass., correspondent in regard to the disturbance in the Nelson Theatre last week. I was not hissed upon my first entrance nor did I retire from the stage. The audience down stairs was very friendly toward us. Not one of the chorus made any effort to leave the stage and none of us took our make-up or wigs off, but all played the entire performance out as if nothing had occurred."

H. C. ARNOLD, Chattanooga, Tenn.: "My report of Jan. 6 stating that Gagnon and Pollock company canceled their time here on Jan. 10 to 17 was an error. They will play the date."

M. H. NORTON: "The statement that A Breezy Time company disbanded at Batavia is untrue. I wish to say that the company did not disband, but was compelled to cancel a week's time in order to rehearse new people in two principal roles. The difficulty was caused by an actor who had played an eccentric part and was under contract for the entire season leaving without a minute's notice, and another member of the company whose notice to close was to take effect on Jan. 10 stealing the company wardrobe, valued at $150. Under the circumstances it was impossible to give a performance that night, notwithstanding the fact that the house was sold solid. The man who took the wardrobe was arrested just before leaving the State and taken back to Batavia, tried, and bound over to appear before the March grand jury on the charge of grand larceny. I procured new people at once and the company continues on its regular route."

CARL HERBERT, business-manager for Mrs. Patrick Campbell: "Mrs. Patrick Campbell denies all rumors or published statements to the effect that she is or has been negotiating to secure the control of a New York theatre. She will continue her present tour under the direction of Charles Frohman until the end of May. She will open in London early in September with Ein Lobe das Leben, the great success of which has made it the principal feature of her present American tour."

RICHARD SHERMAN: "I wish to correct a slight mistake in the announcement of my marriage. Miss Shaw and I were married last Summer in Hamilton, Ont. For professional reasons, however, we have not publicly announced it until now."

BERT C. GAGNON: "The Gagnon-Pollock Stock company did not cancel Chattanooga, Tenn., as has been stated. On the contrary, the company will remain over and play their second week there."

CUES.

Mrs. Frances Rawle Pemberton Dade, much to the surprise of her friends, will return to the stage, having accepted an engagement to appear at Philadelphia in Shenandoah.

Virginia Earle has brought suit against the Lederer Amusement Company to recover $25,000 for alleged breach of contract.

It is rumored that Deana Gibson, a former soubrette of the A Chinese Honeymoon company, is soon to become the wife of the Marquis Rudini, son of the former Prime Minister of Italy.

W. W. Tillotson, manager of Richard Carle's musical comedy, The Storks, now playing at the Dearborn Theatre, Chicago, is in town endeavoring to secure a New York opening for his attraction.

Miss Buettner, an actress living in Brooklyn, while waiting for a train Sunday at Carlstadt, L. I., fell down stairs and sustained a severe scalp wound.

John Hay, Secretary of State, occupied a box at last Saturday afternoon's performance of Jim Bludso at the New York Theatre. He is the author of the poem upon which the piece was founded.

The National Arts Club has elected Olive White, leading woman of the Jim Bludso company, a member of that organization.

It is said that Mrs. Langtry will next season tour the country in a new play to be written for her by Paul Kester.

John William Schmitt, formerly of THE MIRROR staff, who has been managing Robinson's Opera House, Cincinnati, O., for Mrs. Spooner, returned to the city last Friday and will hereafter be associated either with Cecil Spooner's production of My Lady Peggy or with the Spooner Stock company at the Bijou Theatre, Brooklyn. The season at Robinson's Opera House came to a close because of the mandates of the various unions there. Mrs. Spooner will forfeit the advance rent deposited and the theatre will pass out of her hands on the customary terms.

Mrs. Stuart Robson recently met with an accident while walking in Central Park. A basket of fruit, falling from a window, struck her on the head, knocking her senseless, and, in addition, one of her hat pins inflicted a painful but not dangerous wound in her forehead. She has, however, almost recovered from the mishap.

While playing at Hartford last Saturday E. S. Willard rebuked a number of fashionable society folk who interrupted the piece by attempting to leave in the middle of an act. The rest of the audience loudly applauded Mr. Willard, and the removed persons sat down and waited.

FOR SALE, TWO PLAYS. Oregon, by Joaquin Miller, and Syb, the Pearl of the Sierras, by S. L. Green. Property of Minnie Wallace Call. Dobson's Studio, 210 W. 42d St., opposite Belasco's Theatre.

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LAWYER, Dramatic Mirror

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Kelly and Violetta, singers; Irene Franklin, in a new repertoire; James Richmond Glenroy and his green gloves, and Lee and Kingston, comedy duo, are the stars of a bill including Lew Hawkins and Frank White, McMahon and Chappelle, the Three Dongans, the Trillers, Clemenzo and Florence, the Two Pernells, the Two De Greas, the trewbaptiscope and the vitagraph. Weston and Allen, in The Rent Collector, are an added feature.

Keith's Union Square.

Woodward's seals head a bill embracing the Four Lukens, Billy Gould, Duryea and Kearney, in The Imposter; Haines and Vidocq, McCabe, Sabine and Vera, John Bowker, Borel and Borel, authors of rag pictures; the Clar Johnstone Troupe of international dancers; Fennelli and Lorella, Earl and Wilson, Belmont and O'Brien, Ada Arnoldson, Carlotta Delmar, Turner and Gilbert, Muhlenhardt's Arabs, Miller and Kenyon, Pistkowski, and the biograph.

Proctor's Fifth Avenue.

Roland Reed's play, Load Me Your Wife, with Frederic Bond in Mr. Reed's role of Captain Tarbox, and Minnie Seligman, William Bramwell, Florence Reed, Ivah M. Wills, Paul McAllister, Verner Clarges, George Friend, Albert Roberts and others in the cast, is the attraction. The Allo Introduces Albertina and Miller, Francis Le Page, Mr. and Mrs. Frank La Vernie, and the kalatechnoscope.

Proctor's Fifty-eighth Street.

Instead of the usual stock company production this week there is a vaudeville bill, headed by Laura Biggar and company, in a sketch called A Thief in the Night. Another strong feature is Mr. Proctor's $10,000 production of living pictures. The other numbers are Holly Tree Inn, Polly Trio, Pauline Saxon, Brooks Brothers, Goggin and Davis, Martine Brothers, Proctor's dogs, and the kalatechnoscope. The stock company will return next week.

Proctor's 125th Street.

Around the World in Eighty Days, with Ned Howard Fowler, Edna Archer-Crawford, Gerald Griffin and the others who appeared in the play at the Fifty-eighth Street house last week, is the bill, with Dorsch and Russell, John E. Drew, and the kalatechnoscope between the acts.

Proctor's Twenty-third Street.

Webb's seals and the Three Navarros, acrobats, are the features of a bill including Claudius and Scobie, Meredith Sisters, William C. Hoeffer, the Two Fuchs, Dan and Dolly Mann, Baker and Brockway, T. Calvo, Ed Salto, and the kalatechnoscope.

Weber and Fields'.

The same big stars keep on amusing the same big crowds in Twirly Whirly and The Stickiness of Gelatine, which will be retained until the new travesty on The Girl with the Green Eyes is ready for production.

Hurtig and Seamon's.

Lillian Burkhart and company head the bill. Others are Lew Bloom, the Great Powell, Elizabeth Murray, Elsabelle, Harry Le Clair, Swan and Bernhard, Murray and Alden, and the vitagraph.

THE BURLESQUE HOUSES.

Dewey.—The Moonlight Maids' Burlesquers are the attraction this week.

Miner's Bowery.—Watson's American Burlesquers hold the boards at this house.

London.—Clark's Royal Burlesquers are the entertainers.

Olympic.—The Harlemites have Frank B. Carr's Thoroughbreds.

LAST WEEK'S BILLS.

Tony Pastor's.—Business at this popular little home of vaudeville has been splendid of late, both afternoons and evenings, owing to the unusually good bills selected by Mr. Pastor, who believes that his patrons want to laugh from the time they come in until they are ready to go home. There are always a number of "sure fire" comedy acts on his bills, and that is one of the secrets of the prosperity that has followed him during his long career as a manager. The headliners last week were Dan Sherman and Mabie De Forrest, in their absurdity, The Last of the Regiment at the Battle of San Dago. After a number of silly gags the bombardment begins and the rain of cannon balls gives Sherman an opportunity for some of the burlesque work with which he has been identified for many seasons. It is excruciatingly funny and kept the house in roars. The Three Kentons, who are always welcome, got a rousing reception. Genaro and Theol did some extraordinary work in the contortion line, and won any amount of applause. Princess Chinquilla, the Indian musician, assisted by Newell and Dupree, presented a very entertaining specialty. Rae and Brosche appeared in Too Much Woman, which opens with a carefully selected assortment of the remarks of the late lamented J. W. Kelly, translated into German dialect by Mr. Brosche. The rest of the act is original and very amusing, but the Kelly jokes ought to be laid away with the memory of the great comedian who invented them. John and Bertha Gleeson, with their accurately executed steps, were encored again and again. Their act is very neatly dressed and is a model of its kind. Others who pleased were Beenah and Miller, who did some very good dancing; Murray and Alden, McCune and Grant, Darmody and Coreno, Leighton and Leighton, Farrell and Furey, and Bully and Phelps. The vitagraph had some new views.

Keith's Union Square.—Mr. and Mrs. Mark Murphy presented a new sketch, written by R. Melville Baker, author of Foxy Grandpa, called Why Doogan Swore Off. The plot concerns Michael Doogan and his wife, and Michael's propensity for the cup that cheers and also muddles. Mrs. Doogan is desperate over her husband's repeated lapses, after many promises of reform, and she decides to take strong measures in order to teach him a lesson that he will never forget. Doogan arrives home in a wheelbarrow in a decidedly befuddled condition, and before he has a chance to observe things his wife puts up a job on him. She has been reading of the murder of a Chinaman by some one who has not been identified, and decides to make her husband believe that he is the guilty man. She accomplishes this by daubing him with red paint and placing a brick and some hair that looks like the queue of a Chinaman in his pockets. When she has the poor man thoroughly scared she promises to help him to escape punishment for his crime if he will swear off. He agrees, and then, woman-like, she confesses that her plan was a hoax, fixed up in order to make him join the "water wagon" party. On learning the truth Doogan whistles for his wheelbarrow-pusher and commands him to take him back to the same old place in order that he may get something to steady his overwrought nerves. The new act is full of good comedy lines and situations, and affords both Mr. and Mrs. Murphy abundant opportunity for the display of their decided talents. Mr. Murphy's make-up is an improvement on his former one, as he has discarded the whiskers. He delivers his lines in a very amusing way and contrives to keep the audience in great laughing humor from start to finish. Why Doogan Swore Off will make a big hit wherever it is seen, owing to the very clever work of its producers, whose popularity will undoubtedly be increased materially by the new act. Howell Hansell and company were seen in Augustus Thomas' very successful one-act comedy, The Man Upstairs. It is a well written sketch and won great favor. Mr. Hansell's work being especially good. The Five Juggling Johnsons aroused much enthusiasm with their smart club-juggling. Willis P. Sweatnam received a very hearty welcome, and proved that he has not lost any of his ability as a fun-maker. His jests are quaint and original always. The World's Trio scored heavily with their singing, dancing and talking. Weston and Wallace, in Rebel Rogers, made a big hit. Little Charlie came in for a good share of approval, and his bright little face and "cute" manners quite captivated the audience. Miss Walters displayed a magnificent new gown beautifully trimmed with lace, that caused the women in the audience to hum for several minutes after she came on. It is a marvel of the dressmaker's art, and it is rumored that most of the work on it was done by the fair wearer herself. Belle Hathaway's monkeys are a marvelous lot of beasts. The one that catches the plates is a wonder. Grovini and Murray did a very neat song and dance act. Vernon, the ventriloquist, was plenty of laughs with his act, which is far above the average. May Evans scored heavily. She is a clever and refined artist, who deserves to succeed. Others on the bill were Billy S. Clifford, the Golden Gate Quintette, the Burto-Lowande Miniature Circus, Crawford and Duff, Ward and Raymond, and Nowell and Mible. The biograph and stereopticon had new views.

Proctor's Twenty-third Street.—A revival of F. F. Proctor's $10,000 production of living art studies was the feature of the bill. The pictures were well mounted and the models left nothing to be desired. The pictures in which live animals and children appeared were warmly applauded. A. G. Duncan, with his batch of jokes founded on topics of current interest, made their usual hit. Mr. Duncan is indefatigable in digging up new material, and other performers would do well to follow his example in this respect. Cook and Sonora scored in their familiar act. Klein, Ott Brothers and Nicharson, four clever young men, played brilliantly on various instruments. They dress neatly, play harmoniously and have a fine repertoire of popular and up-to-date music. Their act is a distinct success from every point of view. Goggin and Davis were very amusing in their acrobatic comedy specialty. Bettina Gerard made a fine appearance and rendered her songs with much dash and good effect. Hoyt and Nell, as Alphonse and Gaston, had some gags that have not been heard here before. They work well together, and their patter and songs kept the house in good humor. Reed's dogs went through their repertoire in good style. The Marvelous Hoopers "hooped the hoops" and were applauded for their expertness. Odetta, assisted by Benton and Greene, in My Cousin Alice, the Lorne Trio in Si Simpkins' Visit, Mr. and Mrs. La Vernie in The Honeymoon, and the kalatechnoscope were the other numbers.

Proctor's Fifth Avenue.—Minnie Seligman made her reappearance as Cigarette, in an elaborate production of Under Two Flags, adapted by Margaret Mayo from Ouida's novel. Miss Seligman gave a very satisfactory performance of the heroine and was ably assisted by William Bramwell as Bertie Cecil. The other parts were in good hands, hits being made by Verner Clarges as Lord Royallieu, Paul McAllister as Berkley Cecil, John Westley as Sir George Lansworthy, and George E'win Bryant as Colonel Chateaurov. The cast included H. F. Smithers, Robert B. Kegerries, L. V. Owen, Oscar Graham, C. Ray Wallace, Harry Bourjohn, Victor Brown, William E. Chase, E. C. Joy, Ivah M. Wills, Ada Levick, and Loretta Healey. Picturesque scenery and appropriate costumes were used. James J. Morton bobbed up smiling, as usual, and contrived with his unique and original methods to coax the customary number of hearty laughs from his auditors. Clara Douglass, soubrette; Ed Estus, equilibrist; Gaston and Stone, comedians; the Leskys, musicians; Levino, magician, and the kalatechnoscope were also in the olio.

Proctor's 125th Street.—Ralph R. Lumley's laughable comedy, Aunt Jack, gave abundant opportunity to the members of the stock company to display their talents in the comedy line. Adelaide Keim in the leading role gave an unusually good performance and added still another to her long list of successes. James E. Wilson and Benjamin Horning as the lawyers were excellent. Sol Aiken made a very decided hit as Colonel Pavenor, and the audiences were not slow to show their appreciation of his work. Duncan Harris was appropriately pompous as the Judge. Dudley Hawley as Swofter, the clerk, was very breezy and caught the fancy of the younger element. Grace Huntington and Cecylle Mayer looked pretty and acted cleverly. The piece ran smoothly under the direction of Hugh Ford. Between the acts Corbley and Burke, the funny Irish comedians; Ed Mullen's dog, and new views on the kalatechnoscope kept the audiences interested.

Proctor's Fifty-eighth Street.—It seemed as if the entire population of Yorkville turned out to witness the big scenic production, Around the World in Eighty Days. The houses were very large, and, judging by the frequent outbursts of applause, the audiences were well pleased. Ned Howard Fowler gave an original and unique performance of Phileas Fogg, which met with enthusiastic approval. Miss Archer-Crawford played Aouda, the Hindu Princess, with her usual cleverness, and Gerald Griffin was a very effective Detective Fix. Others in the cast were William Cullington, Louis Bennett, Albert Dorsch, Charles W. Eloy, Richard Lyle, Arthur Hotchkiss, Percy Bronte, Albert Vanda, John Simmons, Louis Owen, Charles A. Stelling, John Flynn, Gertie Lingard, Margaret Bishop, and Eva Green. The vaudeville section was led by Gaston Bliehl, who was many laughs with his clever impersonations. Herrmann, the magician, also won favor with his feats of legerdemain. The kalatechnoscope continued to please with a new assortment of interesting pictures.

Hurtig and Seamon's.—The presentation of Billy's First Love, a delightful little play written by Grace Griswold, by Valeria Belgarde and company, afforded the patrons of this house one of the prettiest treats of the season. Miss Belgarde is fortunate in having a part which enables her to display her ability in comedy and drama in the best possible manner. Marion Johnstone and Belle Stoddard were very good and supported Miss Belgarde splendidly. Harris Lebell scored a notable hit with his bright monologue and skilful performance on the various musical instruments of which he is master. His banjo playing especially won great applause. Ward and Curran offered their new act, the Turkish Judge, which met with hearty approval and created an end of merriment. Harry Thomas is a capital mimic and a very successful laugh winner. The Four Lukens were well received in their acrobatic act. McMahon and Chappelle were successful in a song and dance turn which has some very good features. The bill also included Azzie Dagwell, O'Rourke and Burnette, and Ramza and Arno.

Weber and Fields'.—Several new quips and gags served to make the entertainment even livelier than usual. Twirly Whirly and The Stickiness of Gelatine continued to tickle the fancy of the patrons, who filled every seat at every performance.

The Burlesque Houses.

Dewey.—The Merry Maidens' Burlesquers proved a very merry collection of damsels and their efforts pleased large audiences throughout the week. The opening burlesque is called A Bunch of Mistakes, and the clever way The Bath Beach Burglary, in between was a good olio presented by Hilly and John Spencer, Allen and Dalmath, Nellie Hanley, the Johnson Trio, Mr. and Mrs. Dan Elliott, and Brasil and Brasil. The entertainment is brisk from start to finish.

Miner's Bowery.—The World Beaters, with Mary Gebhardt, Murphy and Gray, Bohannon and Corey, the Prentice Troupe and others, attracted good houses.

London.—The Knickerbockers, with a good olio and burlesque, drew the usual big business. Prominent in the company are McDonald and Cody, Frank Finney, and Sansone and Delila.

Olympic.—The New Trocadero Burlesquers, managed by Waldron and Bryant, amused the people of the upper part of the city very nicely.

MRS. STROMBERG TO BE CARED FOR.

The widow of the late John Stromberg, who composed dozens of catchy melodies during the years he was leader and composer at Weber and Fields' Music Hall, will have no need to worry about visits from the proverbial "wolf," which will be kept away from her door through the generosity of Weber and Fields. The big-hearted managers are arranging a benefit for Mrs. Stromberg, which will take place at their house on Sunday evening, Feb. 1. Every member of the company has volunteered to appear, including Lillian Russell, who seldom appears at affairs of this kind. In addition to giving her services Miss Russell has disposed of several boxes for the benefit among her friends at very fancy prices. The list of artists who will appear is long, and a very interesting programme will be the result. All of Mr. Stromberg's successes will be sung. Besides giving the benefit Weber and Fields have placed Mrs. Stromberg's name on their salary list for life, and the only services they will require of her will be a call on salary day, and if the weather or other reasons prevent this a check will be sent her. This is the most generous recognition of the services of the late lamented composer, whose tuneful songs had much to do with the great prosperity of Weber and Fields during the past few years.

PERCY WILLIAMS GETS THE CIRCLE.

Contracts were signed last week, by the terms of which Percy Williams, manager of the Orpheum, Novelty and Gotham theatres in Brooklyn, has secured the Circle Theatre, located at Broadway and Sixtieth Street, this city. This house has been more or less of a "hoodoo" since it was built. When it was ready for opening the Paulist Fathers, whose church is in the neighborhood, successfully opposed the granting of a license. It was finally opened last Summer, with the Kaltenborn Orchestra as the attraction, and late in the Fall the Herbert Stock company, headed by Bijou Fernandez, played a short season. Mr. Williams has surmounted all the difficulties surrounding the situation, and after making many needed alterations and improvements, will reopen the house with high-class vaudeville as the attraction, on Feb. 9. Mr. Williams is one of the most energetic men in the profession, and if anybody can make a success of the house, he can. If he puts on bills such as the ones he offers his patrons at the Brooklyn Orpheum, he can hardly fail. He has acquired an option on some property adjoining the Circle, and if the venture is successful he will enlarge the house next Summer.

MARIE DRESSLER IS RECUPERATING.

Marie Dressler is at Atlantic City recuperating from the effects of her recent severe illness, and is reported to be getting on nicely. A rumor came to town last week that Miss Dressler's troubles had been added to by an attack of paralysis, which had affected her entire left side. The rumor has been emphatically denied and the actress's many friends will be relieved to know that she is making rapid progress on the road to complete recovery.

WILLIAM MORRIS TO MOVE.

The vaudeville agency business of William Morris, at 111 East Fourteenth Street, has increased to such an extent that Mr. Morris has been compelled to look for new quarters. On or about April 1 he will locate at 43 West Twenty-eighth Street, where he has engaged commodious offices, which will be fitted up luxuriously for the accommodation of his numerous clients.

LULU NICHOLS ILL.

Lulu Nichols, of the Nichols Sisters, the well-known black-face comediennes, is seriously ill with nervous prostration, and has been taken to a sanitarium in New York to recuperate. The Nichols were forced to cancel their engagement with Hyde's Comedians.

YVETTE GUILBERT TO RETURN HERE.

The probabilities are that Yvette Guilbert, the great French "disease," will return to America next season, if negotiations now in progress are brought to a head. Robert Grau has submitted a proposition to Mlle. Guilbert, and if his plan meets with her approval she will make a tour of this country next season.

LOIE FULLER COMING.

Mr Grau received a cablegram last week saying that Loie Fuller had sailed on Saturday. She will be in New York by the end of the week and will open her tour at Hyde and Behman's Brooklyn, on Feb. 2.

LEONA THURBER.

Photo by Rinehart, Chicago.

Leona Thurber, "The Girl with the Bugle Boys," who has been making an immense hit at every house she has played, has just closed a very successful engagement over the Keith circuit, singing bits of ragtime and Dutch opera. She is possessed of a remarkably sweet voice and happily has an excellent repertoire of catchy songs to select from. Her "Bugle Boys" are especially capable in assisting her and help her to present her act in a most pleasing manner.

NEW EAST SIDE THEATRE.

A syndicate of east side business men has secured an option on a piece of property on Second Avenue, between Fourteenth and Twenty-third Streets, as a site for a new vaudeville theatre. The idea is to supply entertainment for the vast population of the east side at popular prices, using English and German performers. The plot in question is 75 x 100, and the interested parties are trying to secure some adjoining land. Even if they do not get it they will build on the plot already secured.

VAUDEVILLE JOTTINGS.

The Lauliet, who are this season with Clark's Runaways, under the name of the La Viola, write THE MIRROR to the effect that Frank Hood, of the Hood Amusement Co., of Boston, served a warrant on them at the close of their engagement at Keith's on Feb. 6, 1902. Mr. Lauliet was put under bonds to answer a suit brought by Hood for $50 alleged to be due him as commission on an engagement for the Lauliets over the Fitzus park circuit. When the case was called it was decided in favor of the Lauliets.

It is rumored that Miss Morton, of the well-known team, Simms and Morton, is contemplating retirement from the vaudeville stage for good.

A family reunion of the Rudolf Johnsons of the Rose and Norton co. and John Turton, of Rose Melville's co., was celebrated on the evening of Jan. 18, at the St. Charles Hotel, Toledo. Covers were laid for twelve. Among those present were Mr. and Mrs. James A. Johnston, Albert Johnston, John Kelly, Hugh Grosvor, John Turton, Dorothy Drew, Vivian Gray, George Brooks, Ethel Laird, and Ruby Cooper.

Joseph Newman, the well-known pianist and song writer of Denver, played a week's engagement at the Orpheum, Brooklyn, last week and scored an instantaneous hit. He has some good bookings in the near future.

Lola Theril played her first engagement in her new characteristic dance specialty at the Orpheum, Brooklyn, last week. Her reception was most cordial. She presented six different changes, and each one was beautifully staged, and decidedly original in every way.

J. M. J. Kane, the well-known circus agent, is now manager of Prof. Bosco Yaki, the mind reader and hypnotist. Mr. Kane will have charge of the organization car with the Zulu-Pompeaugh Show the coming season. The Bosnio Yaki co. recently played a week at Robinson's Opera House, Cincinnati, to big business.

Al. Lawrence was recently honored by being made an honorary member of the Newark Pumio Club, of Newark, N. J.

Robert Fleury Hodge and Lillie Hall and co. presented A Bachelor's Troubles at the Lyceum, Brooklyn, on Sunday, Jan. 5, for the first time on any stage. It is a comedy skit, running twenty-eight minutes, and is bristled of funny comedy situations. Mr. Hodge, Miss Hall, Jodie Lawrence, and May Amory compose the co. The sketch was well received by an enthusiastic audience.

Frey and Fields have just closed another successful engagement over the Kohl and Castle circuit in their new act, The Wrong Man, by Arrun R. Hoffman.

The Metzgirl has made such an unqualified hit at Keith's, Boston, that the act has been engaged indefinitely at that house.

Mr. and Mrs. Fred Faltizer, "the marvelous boopers," while playing Proctor's Twenty-third Street last week, were engaged for the circuit. Their comedy loop act has met with much success.

Felix and Barry were the headliners at the Orpheum, Kansas City, during their recent engagement at that house.

Chiquita, the "doll queen," formerly under the management of Frank Bostock, now managed by Doc Waddell, held receptions last week at 727 State street, Erie, Pa., with average daily attendance of 1,000, matinee and evening.

Vaudeville entertainments will again be in vogue at the house of the "400" this season. The ball was started rolling last week when Mrs. Stuyvesant Fish, who is one of the leaders in the exclusive set, gave a dinner, with vaudeville as a dessert.

The Roberts Four in The Dollmaker's Dilemma, made one of the big hits of the bill at Dockstader's, Wilmington, last week, and Manager Dockstader, after the opening performance, booked them as one of the features of the opening of his new theatre next fall.

Maude King has made such a hit during her recent six weeks' engagement at the London Pavilion that she has been re-engaged for next season. She opened at the Rembrandt Theatre, Amsterdam, Holland, on Jan. 16.

John E. Waller, of Waller and Magill, with Robie's Kaleidoscopians, mourns the loss of his father, a well-known citizen of South Brooklyn, N. Y., who died suddenly at his home in his sixty-seventh year. The body was cremated at Fresh Pond, L. I., on Jan. 12.

Happy Fanny Fields and Maud Courtney, "who sings the old songs," send greetings from Stratford-on-Avon to their friends in America.

Frank Harcourt and Fannie May are in the twenty-first week with Elmer Walters' A Millionaire Tramp co. (Western). They will remain with the co. until its close in May, and will then re-enter vaudeville.

Ellis Fay will hereafter do a single specialty instead of appearing at the head of the Show Girls and Chappies.

Mrs. Etta Mingr Clermont, better known as the "rag time queen," has presented her husband, Frank Clermont, with a fine boy. Mr. Clermont is en route with Richards and Pringle's Minstrels, having joined the co. in October.

Frank Bunman and Rose Adelle, who won much praise from press and public playing the comedy parts in Up York State, closed Jan. 3 at the Fourteenth Street Theatre, and re-entered vaudeville the week following, playing clubs and a Sunday concert in Brooklyn. They opened in Bridgeport, Conn., with Waterbury, Springfield and Worcester to follow, and are well booked up, closing in Chicago, May 23.

Sid Grauman, of the Grauman Theatre Co., of San Francisco, will open a vaudeville house at 24-26 East Santa Clara Street, San Jose, Cal., on or about Jan. 26. Admission will be 10 cents in all parts of the house, which will have a seating capacity of about six hundred.

Lillian Burkhart has presented no less than twenty-five sketches during her career in vaudeville. In commemoration of that fact silver souvenir spoons will be given out at the Thursday matinee at Hurtig and Seamon's, where Miss Burkhart is appearing this week in a new sketch, called Fifty Years Ago.

Charles Leonard Fletcher, after three years of continued success as manager and impresario of stage celebrities, announces that he has retired from

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

—OUR IRISH VISITORS—

MR. and MRS.

MARK MURPHY

Mr. and Mrs. Mark Murphy in the sidesaying, "The Seventh Son," made the hit of the evening. Mr. Murphy's monologue was new and possessed the good old-fashioned Irish wit created with inimitable manner and brogue by the native of the "auld sod."—UTICA HERALD, Sunday, Dec. 28, 1902.

At the Colonial made merry at Pell's last evening. the new bill with its many excellent features drew a good audience. One of these was Mark Murphy, assisted by the pupils of every performance this week, for he is one of the best Irish comedians in the business. He puts himself at once with the house the minute he appears. Mike sticks new humor when related in his original style. Tears are Murphy appeared with Murray and Murphy in "Our Irish Visitors," which was one of the quickest fun-compelling to sleigh popularity. Last evening Murphy appeared with Mrs. Murphy in a sketch entitled "The Seventh Son," his amusing dialect, peculiar walk and comic singing affording the audience many opportunities for a hearty laugh. Mrs. Murphy sang well and wore a handsome gown.—BRIDGEPORT EVENING POST, Tuesday, Dec. 30, 1902.

There might be some who would deny that the show which had its first metropolitan showing yesterday at the Fourteenth St. Manager Pell claims, the best he has ever given in Waterbury, but there is surely no doubt among those who will deny that it is a really great exhibition of vaudeville. The writer recalls none that appealed to his enthusiasm so strongly. As a primary feature Mr. and Mrs. Mark Murphy, who are announced as the king and queen of Irish comedy, present their amusing farce, "The Seventh Son." Murphy is a revelation as an Irish comedian, lifting up rather than dragging down and substituting the rare for burlesque. There are some of these comedians of radical types that too often bring Irish comedy down to the level of disgusting distortion, but rather a natural and very amusing study of a humor that is spontaneous and genuine.—EVENING DEMOCRAT, Nov. 4, 1902. Waterbury, Conn.

There was enough interest in the big double feature that Manager Pell has provided for his show at the Jacques this week to pack the house at both performances yesterday, and considerable enthusiasm was shown for the different acts. Mr. and Mrs. Mark Murphy, who head the bill with their screaming sermon, "The Seventh Son," are old favorites in Waterbury, and they received an ovation on their first appearance that made them realize they were among friends. They have a very funny skit in "The Seventh Son," giving them ample scope to show their capacity for Irish comedy. Murphy is a lively comedian, with enough Irish blood in his veins to have a pride in exercising, rather than traducing his race, and he makes fun in a way that can give no offense even to the strictest champions of the Irish people.—WATERBURY AMERICAN, Nov. 4, 1902.

Why Doogan Swore Off.

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HAL DAVIS and INEZ MACAULEY

FEATURED WITH THE EMPIRE SHOW.

One of the best sketches seen here for a long time is The Unexpected, as played by Davis and Macauley.—*Buffalo Enquirer*, Jan. 6.

The sketch at Shea's this week is the best seen here for many a day. It is played by Hal Davis and Inez Macauley.—*Buffalo Courier*, Jan. 6.

Hal Davis and Inez Macauley in a new sketch, The Unexpected, completely won the audience yesterday. The act is full of originality and jus. as funny as it is original.—*Buffalo Express*, Jan. 6.

THIS WEEK—Shea's, Toronto.
Management JO PAIGE SMITH.

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Haskell's Tips, No. 14—Don't lose your grit, just because you are roasted—you will be used to that after you are dead, says That Rascal,

LONEY HASKELL

Loney Haskell makes good the reputation which preceded him. He is funny. He copies from no one. His monologue is all his own. He is witty and his methods are clever, and he makes the audience shake the house—with their peals of laughter.—*Memphis Morning News*, Jan. 13, 1903.

Booked almost solid balance season. Engaged exclusively Oxford Music Hall, London, opening July 4, 1904.

This week, Grand Opera House, Nashville, Tenn.

W. W. PROSSER, Dramatic Author

Writer of A COUNTESS FOR REVENUE ONLY and A MERCENARY MISSIONARY for Gracie Emmett. TRAIN TWENTY MINUTES LATE for J. Norton and Mabel Binkly.

In preparation: A one act comedy for Lillian Burkhart. A three act comedy for Gracie Emmett. An operatic vaudeville comedy for Eckert and Berg. Will accept a limited number of commissions from recognized players. For terms on Plays, Sketches, Lyrics, and Libretto, address
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AUTHOR OF THE SEASON'S BIGGEST HITS IN VAUDEVILLE.

The following acts are from Mr. Horwitz's pen, now being played in England and America: Mr. and Mrs. Gene Hughes in A Matrimonial Speculation, Gracie Emmett and Co. in Mrs. Morgan's Second Husband, Howard and Bland in A Stranger Boy, Mr. and Mrs. Tony Pastor in An American Duke, Mack and Elliott in The New Minister, Baker and Lynn in The Electric Boy, Kline and Carroll in A Musical Discovery, Monologue for John L. Sullivan, and many other hits. For terms on plays, sketches, monologues, etc., address

CHARLES HORWITZ, 34 East 21st St., N. Y.

the vaudeville stage, having accepted an opportunity to star in a new Rightland drama, under the direction of a prominent manager.

The Girl in the Carriage, a one-act comedy, will have its initial performance at The Bijou next Wednesday matinee with Wm. H. Thorne and Miss Mabel Bert Arthur Church and A. will appear in it.

Harry Tighe, in a sidewalk-painted hat eccentric dance, concludes the present week's bill at Hyde's Comedy Co., by Frank Carlton, Atlantic City. He is still filling the position of representative.

Lottie Hyde has joined Johnston W. Herr, organist of the chief church, Erith Creek, which attracted last week good to vaudeville. They are now playing Poli's theatres. The team, which has been known as Hyde and Poli, will hereafter be known as Herr and Hyde.

Margaret Adams will sail on the "Celtic" for South Africa on Jan. 28.

Leonard J. Spangler, an invalid of the Odell Street theatre in, at Buffalo, has brought suit against the Shubert Circuit Co., by Hall, Spangler, alleging that the Court Street theatre, which had to close its doors last, had suffered because the car, that formerly passed the Odell Street was moved to the Lafayette. The attorney for the defendants answered, claiming that there is no cause of action.

Harris French, the magician, is suddenly ill at St. Francis Hospital with pneumonia.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, Ill.—There is a particularly good array of vaudeville and burlesque in Chicago this week, and it is doubtful if one of the houses will suffer by reason of the presence of the others. The attendance is large, and the performances are being given before crowded houses. The Olympic, which has been playing to very good business with its burlesque stock company, is the only one which is not doing a big business. The Olympic is also the only one which is not playing vaudeville. Next week the Olympic will have Rose Sydell's London Belles, and the Star will have Rice and Barton's Big Gaiety Co. Rice and Barton's Gaiety Co. at People's 11-17 drew well.

H. A. SUTTON.

ALBANY, N. Y.—Proctor's (F. F. Proctor, mgr.; Howard Graham, resident mgr.): The bill was again changed to vaudeville 12, with the Russell Brothers, Frank Mayo, Burch and Russell, Harry and Eston, Lake, Cooke and Theodate, Bill Dooley and the Avon Comedy Four. Next week: Stock.—Gaiety (James Barry, mgr.): Grant's Royals 5-10 to good business. The Utopians 12-14 to good business. City Club 15-17.

CHARLES N. PHELPS.

OMAHA, NEB.—Business at the Orpheum week 11 starts in as usual with a full house. John P. Sullivan and co. in Captain Huntington, the Musical Bennetts and Penn Gusek, Thorne and Carleton, Marion and Leslie's dogs. Week 18: Hallen and Fuller, Fraser De Lacey, Lieutenant Carl Nobel, Beatrice Moreland, Warren and Blanchard, Orth and Fern.

J. E. RINGWALT.

CLEVELAND, O.—Chase's Empire (C. J. Stevenson, mgr.): Madame Rentelle Mantell will head the bill 12-24, which will also include the Salambos, Japan Thrasher, the Barrows-Lancaster co., Guyer and Daley, Fred Stebar, and Edward Gray.—Star (Drew and Campbell, mgrs.): Bowery Burlesquers 12-24.

WILLIAM CEASTON.

MILWAUKEE, WIS.—Star (F. R. Trettman, mgr.): Fred Irwin's Big Show week 11 gave entire satisfaction; the co. is exceptionally strong. The matinee at this house 14 was devoted to the benefit of the coal fund for the poor. High Rollers 18-24.

CLAUDE L. N. NORRIS.

YOUNGSTOWN, O.—Park (Weber and Rush, lessees: Joe Weber, mgr.): Week 5: Return of Fiddler-Dee-Dee to S. R. O. Co. left Kansas City 8 and arrived 5, a few hours before time of appearing. Big bills were made by Rosabelle Lee, Dorothy Drew, Quinnette Sisters, Riley and Cady, Bobby North, and Rosemary Quartette. Week 12: Billy Van and co. in Deliver's Busy Day. Nellie O'Neil opened to good business. A strong co. is carried and some big hits were made by the stars. Week 19: The Two Ichi co., with Five St. Louis Gardner and Vincent, Williams and Williams, Lewis McCord and co., Jess Dandy, Tascott, and Biograph.—Star: Charles Lilling, stage manager, has returned from a visit to New York. In the near future he will have a star engagement to announce.

PITTSBURG, PA.—Avenue (Harry Davis, mgr.): The bill week 12-17 was up to the standard and business was large. Ned Wayburn's Jockey Club made a hit. Little Elsie Janis is a clever intuit. Rogers O'Rourke and co. in Parlor A., McPhee and Hill Madge Fox, the Dalbeneg, Althea Twins, Fred Stuber, Drummer Quartette, Borel and Borel, Charles A. Loder, Von Tella and Nina, and the cinematograph completed the bill.—Academy (Harry Williams, mgr.): Week 12-17 Beats-Bentley co.—Duquesne (Harry Williams, mgr.): Week 12-17: Madame Rentelle Mantell, Mr. and Mrs. Charles T. Ellis, Mr. and Mrs. Harry Thorne and co., Crawford and Stanley, Lotta Gladstone, Mr. and Mrs. Stuart Darrow, Mamie Remington and her pickaninnies, the Havens, Colby and Way, Loomis.

PAWTUCKET, R. I.—Shealy's (C. E. Cook, mgr.): Week 5: Cook and Hall, Laura Adelene, Marville and Gleason, Collins and Welch, Healey and Ferguson, Mr. and Mrs. Bobby Mack, Frank and Grace Graham, Sugimoto's Japanese acrobats. Week 12: Haldeburn Family, Whalley and Whalley, Busch, Morgan and Crone, Gladstone Sisters, Tom J. Crowley, the Brothers Lascle, and Wills and Collins.—Gaiety (J. J. Byrnes, mgr.): Week 5: Hazel Reynolds, Tanner and Gilbert, Charles Osborne, Koppe, the Taylors, Master Farrell, boy tenor; Dadman and Currier, Doris Gofts, Goldie Pemberton. Crowded houses. Week 12: Rockfort and May, Siddins and Siddins, Gertie Lola, the Taylors, Leah Jajole, and Goldie Pemberton.

INDIANAPOLIS, IND.—Grand (Shafer Zeigler, mgr.): Week 5 the Great Lafayette Show, including Lafayette, Armiuta, the Five Nosses, Lynn Welcher. Record breaking houses. Wilfred Clarke and co. head the bill 12-17 in a sketch entitled In the Biograph, which is extremely farcical. The piece is well acted. Mr. Clarke is well supported by Bertha Gilbert. Theo. Carew, and George Chamberlain. Miss Gilbert replaced Grace Griswold, who met with a serious accident last week. Mr. and Mrs. Jimmie Barry have a new sketch that is good.—Empire (Charles Hammerstein, mgr.): A Night on Broadway by Harry Harris and a strong co. week 5. Frank Hamilton and Harry Fielder made hits. Big houses. Brigadier Burlesque co. 12-17; excellent houses.

DETROIT, MICH.—The Temple has a good bill week 5-10. Paptista, the clever dancer, is the star. Paris, a comedy by Clayton White and Marie Stuart, contains many laughable situations, and the team exploiting it display cleverness. Reeves, the juggler, Eva Madge, John and Emmy Dillon, Bertie Fowler, Charles Leonard Fletcher, and the Le Maire make up the programme.—Bijou Lyceum has a good bill 12-17 at the Avenue. Bowling Family Quartet, Eva Williams and Joe Tucker in Driftwood, Melrose Troupe, D'Alma's dogs and monkeys, Helen May Butler's Band, Rosie Gilbert, Yankee Comedy Four, Daly and De Vere, John P. Clark, and the vitagraph.

LOS ANGELES, CAL.—Orpheum: The Orpheum Road Show was given a warm welcome 4-11. Keenan and June gave an interesting exhibition. Blanchette Kohler is a born lady dancer. Nathan Cohen and Hal Lear rattle off an amusing comedy sketch. Sig. E. Wise took the house by storm and deserved to.

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BERT HOWARD AND LEONA BLAND

Everything comes to him who waits, and I am playing a waiting game. I promised myself that a better game, and so far I have not made good; but do not worry, as soon as the opportunity presents itself I will. Meanwhile in the shortest money, but I prefer to be flattered in some other way than by receiving my cut notices. Will shortly introduce some more of my originations; please invited to come and criticise them against. J. K. H., in particular; you are especially invited as principal taker. KEITH'S THEATRE, PROVIDENCE, this week.

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Wednesday, Jan 7, 1903.

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Novel Use Made of Jewels on Her Gowns by Miss Florence Bindley.

One of the novel features of the season in the costume worn by Miss Florence Bindley in the last number of her "turn" in vaudeville. It is difficult for a layman to describe it, but Miss Bindley calls it an "Irradiated Costume," and it is hard to give it a more appropriate name, for it illuminates and dazzles the eyes, while emitting great beams of light. It was designed and made by Miss Bindley, the jewels being all imported from Paris by her. There are over 3,000 stones used on the entire outfit, 1,100 of them being set in the baton she so gracefully wields. One of the features is the beautiful jewelled garter worn coquettishly below the left knee. The black "Fez," with an immense tassel suspended from the top, completes what is well named an "Irradiated Costume."

Imitation is the sincerest flattery, but the fact that Miss Bindley's idea has been stolen and utilized in its entirety, while it may be flattering to her ability as a designer and artist, is none the less annoying to her, as she has not only spent months of patient work, but large sums of money on this clever creation, and is entitled to and should have the full credit.

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VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbas Ben Omar—Park, Worcester, Mass., 19-24.
Adams, Adolph—Waldmann's, Newark, N. J., 19-24.
Adams, Clara—Howard, Boston, 19-24.
Adelaide, Laura—Howard, Boston, 19-24.
Adonis Trio—Howard, Boston, 19-24.
Albertus and Bartram—Wintergarten, Berlin, Ger., 19-31.
Alberton and Miller—Proctor's 5th Ave., N. Y., 19-24.
ALDRICH, CHARLES T.—Newcastle-on-Tyne, Eng.—Indefinite.
Allen, Gladys—Howard, Boston, 19-24.
American Trumpeters, Four—Keith's, Boston, 19-24.
Armstrong, Baker, Armstrong and Norton—Lafayette, Buffalo, 19-24.
Armstrong, May—Howard, Boston, 19-24.
Arnoldson, Ada—Keith's N. Y., 19-24, Keith's, Providence, 26-31.
Arthur, May—Howard, Boston, 19-24.
Atherton, Margaret—Orpheum, Kansas City, 19-24.
Athos Family—Avenue, Pittsburg, 19-24, Shea's, Buffalo, 26-31.
Bagessen, The—Haymarket, Chicago, 19-24.
Bailey and Madden—Bijou, Atlanta, Ga., 19-24, Louisville, Ky., 26-31.
Baker and Rankings—Proctor's 23d St., N. Y., 19-24.
Baker and Walton—Keith's, Providence, 19-24.
Barnes, Paul Fox, Bay View, Conn., 19-24.
Barnes, Sam C., and Bennett, Dorothy—Keith's, Boston, 19-24.
Barry and Halvers—Keith's, Boston, 19-24.
Barry, Mr. and Mrs. Jimmy—Columbia, Cincinnati, 19-24.
Barton and Ashley—Hippodrome, Glasgow, 19-24, Palace, Hull, 26-31.
Bates, Blanche—Orpheum, Brooklyn, 19-24.
Bates and Neville—Olympic, Chicago, 19-24.
Bates and Rice—Olympic, Chicago, 19-24.
Bellclaire Bros. and O'Brien—Keith's, Providence, 19-24.
Belmont and O'Brien—Keith's, N. Y., 19-24.
Benton, Bertha—Avenue, Toledo, 19-24.
Bernard and Meyers—Park, Paterson, N. J., 19-24.
BERNARDS, THE WILLIAM AND REBA—Orpheum, Los Angeles, 19-31, Orpheum, Omaha, Feb. 2-7.
Bernard and Miller—Proctor's, Newark, N. J., 19-24.
Bigger, Laura—Proctor's 23d St., N. Y., 19-24.
Bimbos, The—Columbia, St. Louis, 19-24, Indianapolis, Ind., Feb. 2-7.
Binns, Effie—Howard, Boston, 19-24.
Black, Rose and Rose—Avenue, Pittsburg, 19-24.
Bilton Trio—Olympic, Chicago, 19-24.
Bloom, Lew—Hurtig and Seamon's, N. Y., 19-24.
Bolton, John—Keith's, N. Y., 19-24.
Bowers and Burton—Columbia, Indianapolis, Ind., 19-24, Columbia, Cincinnati, 26-31.
Brandon, Hattie—Bijou, Oshkosh, Wis., 19-24.
Brooks, Rachael—Proctor's 23d St., N. Y., 19-24.
Brooks and Del Hoit—Park, Worcester, Mass., 19-24.
Brothers Fitzsimmons—Keith's, Providence, 19-24.
Brothers Flynn—Keith's, Providence, 19-24.
Brothers Gleon—Olympic, Chicago, 19-24.
Brothers Martinetti—Proctor's 23d St., N. Y., 19-24.
Brown and Nevarro—Keith's, Boston, 19-24.
Brummel and Kimberly—Avenue, Pittsburg, 19-24.
Bruno and Russell—Fall's, New Haven, Conn., 19-24.
Bryant and Saville—Hyde and Behman's, Brooklyn, 19-24.
Buckner, Arthur—Curtis Brothers' Circus, City of Mexico, Dec. 25-March 1.
Bunnell and Adair—Proctor's, Newark, N. J., 19-24, Orpheum, Utica, N. Y., 26-31.
BURKHART, LILLIAN—Hurtig and Seamon's, N. Y., 19-24, Orpheum, Pittsburg, 26-31.
Burke and Mehlman—Wadsworth's, Newark, N. J., 19-24.
Burke, Walter and Tellman—Arcade, Toledo, 19-24.
Burns, Florence—Bastable, Syracuse, 19-24.
Burtis-Leonard's Circus—Keith's, Phila., 19-24.
Burton and Brooks—Park, Worcester, Mass., 19-24.
Butler, James E.—Fall's, New Haven, Conn., 19-24.
Cadieux—Odeon, St. Louis, 19-24.
Caldwell, Annie—Keith's, Phila., 19-24.
Calvo—Proctor's 23d St., N. Y., 19-24.
Cameron, Violet—Fall's, New Haven, Conn., 19-24.
Carlisle, Alice—Avenue, Pittsburg, 19-24.
Carlton, Bob—Star, Milwaukee, 19-24.
Carlton, Florence—Howard, Boston, 19-24.
Carson and Willard—Keith's, N. Y., 26-31, Keith's, Phila., Feb. 2-7.
Carus, Emma—Shea's, Buffalo, 19-24.
Case, Charlie—Keith's, Providence, 19-24.
Cassmore and Flavelle—Proctor's, N. Y., 19-24.
Cecil, George—Haymarket, London, indefinite.
Cecilian Four—Park, Worcester, Mass., 19-24.
Chasse, Anna—Cook O. H., Rochester, N. Y., 19-24.
Chesney, John H.—Howard, Boston, 19-24.
Clarke and Temple—Empire, Columbus, O., 19-24.
CLARKE, WILLIAMS, AND CO.—Columbia, Cincinnati, 19-24, Empire, Columbus, O., 26-31.
CLAUDIUS AND COURIER—Proctor's 23d St., N. Y., 19-24.
Clayton, Jenkins and Jasper—Empire, Newport, Eng., 19-24, Empire, Nottingham, 26-31.
Clement, Clay, and Co.—Keith's, Phila., 19-24.
Clifford and Burke—Palace, Boston, 19-24.
Clifford, Billy—Empire, Hoboken, 19-24, Keith's, Boston, 26-31.
Clivette—Orpheum, Kansas City, 19-24.
Colby and Way—Empire, Hoboken, 19-24.
Colleno, Musical Trocadero, Phila., 19-24.
COLE AND JOHNSON—Orpheum, Omaha, 26-31, Orpheum, San Francisco, Feb. 2-14.
Colleri's Midgets—Cook O. H., Rochester, 19-24.
Collins and Welch—Howard, Boston, 19-24.
Cooper and Schall—Palace, Boston, 19-24.
Cooper, Lina—Proctor's 5th Ave., N. Y., 19-24.
Corbett, James J.—Bleecker Hall, Albany, N. Y., 19-24.
Couture Brothers—Palace, Boston, 19-24.
CRESSY, WILL, AND DAYNE, BLANCHE—Orpheum, Los Angeles, 19-31, Orpheum, Omaha, Feb. 2-14.
Crouch, Morris—Shea's, Buffalo, 19-24.
Cullen, James H.—Orpheum, Kansas City, 19-24.
Curtis, Frances—Howard, Boston, 19-24.
Curtis, M. B., and Co.—Bijou, Atlanta, Ga., 19-24.
Cushman, Holcombe and Curtis—Haymarket, Chicago, 19-24.
Dandy, Jess—Park, Youngstown, 19-24.
Dark, Kate—Austin and Stone's, Boston, 19-24.
Davenport, Dot—Howard, Boston, 19-24.
Davis, George C.—Park, Worcester, Mass., 19-24.
Davis, Will Thompson—Proctor's 5th Ave., N. Y., 19-24.
DAVIS AND MACAULEY—Bleecker Hall, Albany, N. Y., 19-24, Cook O. H., Rochester, 26-31.
Day, Geo. W.—Keith's, Phila., 19-24, Pittsburg 26-31.
Deagans, The Three—Proctor's, N. Y., 19-24.
De Forests, The—Columbia, St. Louis, 19-24.
De Gross, The Two—Proctor's, N. Y., 19-24.
Delmar, Harlette—Keith's, N. Y., 19-24.
De Lacey, Pierce—Orpheum, Omaha, 19-24.
De Muths, The—O. H., Chicago, 19-24.
Dellinos, The—Arch Street Museum, Phila., 19-24.
De Veaux, W. G.—Arch Street Museum, Phila., 19-24.
De Witt, Lil and Sherry—Casto, Lowell, 19-24.
Diana—Scala Theatre, Copenhagen, Denmark, 1-30.
Dierkes, Prof.—Austin and Stone's, Boston, 19-24.
Dixon and Lang—Star, Milwaukee, 19-24.
DOLAN AND LENHARR—Casto, Fall River, Mass., 19-24.
Dooley, James Francis—Bon Ton, Jersey City, N. J., Doris and Byrd—Austin and Stone's, Boston, 19-24.
Dorsch and Russell—Proctor's 125th St., N. Y., 19-24, Orpheum, Utica, N. Y., 26-31.
Downs, T. Nelson—Richles Variette, Paris, 16-31.
Drake, Sue—Casto's Lowell, 19-24.
Dresser, Louise—Chase's, Washington, D. C., 19-24.
Drew, John E.—Proctor's 125th St., N. Y., 19-24.
Duffin and Redcay Troupe—Columbia, Cincinnati, 19-24.
Duffy, Saytelle and Duffy—Avenue, Pittsburg, 19-24.
Dunbar—Bowdoin Square Museum, Boston, 19-24.
Duncan, A. O.—Proctor's, Newark, N. J., 19-24.
Dupree and Kearney—Keith's, N. Y., 19-24.
Earl and Wilson—Keith's, N. Y., 19-24.
Eckert and Berg—Haymarket, Chicago, 19-24, Columbia, St. Louis, 26-31.
Eldridge, Press—Proctor's 23d St., N. Y., 19-24, Howard, Boston, 26-31.
ELLINORE SISTERS—Orpheum, San Francisco, 5-24, Orpheum, Los Angeles, 26-Feb. 14.
Ellsworth and Burt—Columbia, St. Louis, 19-24, O. H., Chicago, 26-31.
Ellsworth, Marion and Grace—Sheedy's, Pawtucket, R. I., 19-24, Sheedy's New Bedford, Mass., 26-31.
Ellsworth, Mr. and Mrs. Harry—Sheedy's, Pawtucket, R. I., 19-24, Sheedy's, New Bedford, Mass., 26-31.
Elsobetto—Hurtig and Seamon's, N. Y., 19-24.
Emmett, J. K., and Co.—Poll's, Bridgeport, Conn., 19-24.
Empire Show—Bleecker Hall, Albany, N. Y., 19-24, Rochester, 26-Feb. 1.
Ernest and Albert—Bijou, Atlanta, Ga., 19-24.
Ernst, Charles—Avenue, Pittsburg, 19-24.
Evans and St. John—Bastable, Syracuse, 19-24.
Evans, May—Keith's, Boston, 19-24.
Exter and Webb—Howard, Boston, 19-24.
Fadette Orchestra—Keith's, Phila., 19-24.
Falkner, Mr. and Mrs. F.—Sheedy's, Pawtucket, R. I., 19-24, Sheedy's, New Bedford, Mass., 26-31.
Fantas, Two—Austin and Stone's, Boston, 19-24.
Favor and Sinclair—Duquesne, Pittsburg, 26-31.
Fay, Eliz—Shea's, Buffalo, 19-24.
Fennella, The—Pastor's, N. Y., 19-24.
Ferrori's Bats—Nickelodeon, Boston, 19-24.
Fields and Hanson—Olympic, Chicago, 19-24.
Fields and Ward—Orpheum, San Francisco, 12-31.
Fields and Wooley—Howard, Boston, 19-24.
Fields, W. C.—Empire, Birmingham, 19-24.
FILSON AND ERROL—Orpheum, San Francisco, 25-Feb. 7.
Fisher and Carroll—Shea's, Toronto, Can., 19-24.
FISHER, MR. AND MRS. PERKINS—Avenue, Pittsburg, 19-24.
Fisk and McDonough—Park, Worcester, Mass., 19-24.
Flynn, Joe—O. H., Chicago, 19-24.
Folly Trio—Proctor's 58th St., N. Y., 19-24.
Ford, John—Shea's, Toronto, Can., 19-24.
Forrester and Floyd—Keith's, Phila., 19-24.
Fortuna Brothers—Lafayette, Buffalo, 19-24.
Fowler, Bertie—Shea's, Toronto, Can., 19-24.
Francelli and Lewis—Keith's, N. Y., 19-24.
Franklin, Irene—Pastor's, N. Y., 19-24.
Franklin Sisters—Star, Milwaukee, 19-24.
Frazer Troupe—Park, Worcester, Mass., 19-24.
Freese Brothers—Poll's, Bridgeport, Conn., 19-24.
Garcinetti Family—O. H., Chicago, 19-24.
Gardiner and Vincent—Park, Youngstown, 19-24, Empire, Cleveland, 26-31.
Gatineau, Mme.—Bowdoin Square Museum, Boston, 19-24.
Geller Troupe—Bleecker Hall, Albany, N. Y., 19-24.
Genaro and Bailey—Portland Theatre, Portland, Me., 19-24.
Gerard, Bettina—Proctor's, Newark, N. J., 19-24.
German and Lawson—Shea's, Buffalo, 19-24.
Gilbert, John D.—Empire, Cleveland, 26-31.
Giles, May—Howard, Boston, 19-24.
Gillette's Dogs—Poll's, New Haven, Conn., 19-24.
Gladstone, Lotta—Cook O. H., Rochester, N. Y., 19-24, Temple, Detroit, 26-31.
Gleason, John and Bertha—Casto, Fall River, Mass., 19-24.
Glenroy, James R.—Pastor's, N. Y., 19-24, Howard, Boston, 26-31.
GLISSERETTIS, THE—Poll's, Bridgeport, Conn., 19-26.
GODFREY, HAL, AND CO.—O. H. Chicago, 19-24.
Goggin and Davis—Proctor's 58th St., N. Y., 19-24.
Golden Gate Quintette—Keith's, Providence, 19-24.
Gorman and Lawson—Shea's, Buffalo, 19-24.
Gorton and Preston Trio—Austin and Stone's, Boston, 19-24.
Gould, Billy—Keith's, N. Y., 19-24.
Grant, Hilda—Shea's, Buffalo, 19-24, Shea's, Toronto, Can., 26-31.
Gravelle, Charlie—Cook O. H., Rochester, N. Y., 19-24.
Gray, Edward—Shubert, Cleveland, 19-24.
Grant and Grant—Arch Street Museum, Phila., 19-24.
Grant and Wilbur—Chase's, Washington, D. C., 19-24.
Greene and Werden—Bastable, Syracuse, 19-24.
Hadden and Nichols—Fall River, Mass., 19-24, Providence, 26-31.
Hall and Fuller—Trocadero, Phila., 19-24.
Hall, Pauline—Keith's, Washington, D. C., 19-24.
Hall and Hunter—Trocadero, Phila., 19-24.
Hall, Pauline—Grand, Pittsburg, 19-24.
Hallen and Fuller—Orpheum, Omaha, 19-24.
Halley and Noble—Park, Worcester, Mass., 19-24.
Hamilton, Mary—Howard, Boston, 19-24.
Hampton, Mary, and Co.—Casto, Lowell, 19-24.
Harcourt, Harris, and Co.—Keith's, Boston, 19-24.
Harmony Four—Hyde and Behman's, Brooklyn, 19-24.
Harrigan—Olympic, Chicago, 19-24.
Harriet—Bowdoin Square Museum, Boston, 19-24.
Hart, Addie—Howard, Boston, 19-24.
Hart, Bill—Howard, Boston, 19-24.
Hartford, Julia—Howard, Boston, 19-24.
Hartford, Polk—Howard, Boston, 19-24.
Haskell, Lamb, Boyd and O. H., Knoxville, Tenn., 19-24, Orpheum, New Orleans, 26-31.
Hawkins, Lee—Keith's, Boston, 19-24.
Hayes and Hyde—Fall's, Northport Conn., 19-24.
Hayes, Edward, and Co.—Empire, Hoboken, 19-24.
Hayes, Katie—Howard, Boston, 19-24.
Healy, John—Armory, Pittsburg, 19-24.
Hearn, Tom—Bastable, Syracuse, 19-24.
Hedges, The—Atlantic Garden, N. Y., 19-24, Proctor's Albany, N. Y., 26-31.
Heidel and Kaindel—O. H., Chicago, 19-24.
Helene and Wilson—Star, Richmond, 19-24.
Hengler Sisters—Proctor's, Newark, N. J., 19-24.
HERBERT AND ALBERTINA—O. H., Chicago, 19-24, Empire, Cleveland, 26-31.
HILL and Whitaker—Keith's, Boston, 19-24.
Hills, The—Fall's, Fall River, Mass., 19-24.
Hines and Remington—Portland Theatre, Portland, Me., 19-24.
Hocker, William C.—Proctor's 23d St., N. Y., 19-24, Holloway Trio—Trocadero, Phila., 19-24.
Honer, Ada—Howard, Boston, 19-24.
Honer, Joe—Howard, Boston, 19-24.
Hosher and Davis—Cook O. H., Rochester, 19-24.
Howard, The—Palace, Boston, 19-24.
Howard, Bert—Keith's, Phila., 19-24.
HOUDINI, HARRY—Rembrandt Theatre, Amsterdam, Holland, 1-31.
Houston, Blanche—Howard, Boston, 19-24.
Howard and Bland—Keith's, Providence, 19-24, Empire, Cleveland, 26-31.
Howard and Harris—Arch Street Museum, Phila., 19-24.
Howe and Scott—Star, Milwaukee, 19-24.
Hughes, Florence—Lafayette, Buffalo, 19-24.
Hughes, Mr. and Mrs. Gene—Empire, Cardiff, Eng., 19-24, Empire, Swansea, 26-31.
Huntington, Wright—Keith's, Providence, 19-24.
Hyde's Comedians—Trocadero, Phila., 19-24.
Irving, Pearl—Howard, Boston, 19-24.
Irwin and Hawley—Chase's, Washington D. C., 19-24.
Irwin, Stanie—Star, Milwaukee, 19-24.
Jagh—Nickelodeon, Boston, 19-24.
James, Prof.—Austin and Stone's, Boston, 19-24.
Jeanette, Rose—Howard, Boston, 19-24.
Johnson and Wells—Bastable, Syracuse, 19-24.
Johnson, Carroll—Duquesne, Pittsburg, Pa., 19-24, Empire, Columbus, O., 26-31.
Johnson, Davenport and Lorella—Bijou, Richmond, 19-24.
Johnson, Slader—Casto, Fall River, Mass., 19-24.
Johnson, Will—Howard, Boston, 19-24.
Johnsons, Five—Keith's, Boston, 19-24, Keith's, Providence, 26-31.
Johnstone Trogle—Keith's, N. Y., 19-24.
JOHNSTONS, MUSICAL—Grapley Theatre, Norfolk, Va., 19-24, Bijou, Richmond, 26-31.
Jones, Ada—Arch Street Museum, Phila., 19-24.
Jones, Irving—Olympic, Chicago, 19-24.
Keatons, Three—Chase's, Washington, D. C., 19-24, Shea's, Buffalo, 26-31.
Keefe, John F.—Trocadero, Phila., 19-24.
Kelcy, Mr. and Mrs.—Keith's, Boston, 19-24.
Kelly and Kent—Park, Worcester, Mass., 19-24.
Kelly and Reno—Waldmann's, Newark, N. J., 19-24.
Kelly and Violette—Pastor's, N. Y., 19-24.
Kelly, Lizzie—Howard, Boston, 19-24.
Keough and Ballard—Keith's, Phila., 19-24, Keith's, N. Y., 26-31.
King, Bettie—Howard, Boston, 19-24.
Kingsley, Julia—Poll's, New Haven, Conn., 19-24, Poll's, Waterbury, Conn., 26-31.
Klein, Ott Brothers and Nicherson—Hyde and Behman's, Brooklyn, N. Y., 19-24, Keith's, N. Y., 26-31.
Kleist, Musical—Star, Milwaukee, 19-24.
Knight Brothers—Proctor's 23d St., N. Y., 19-24.
La Belle, Blanche—Columbia, Cincinnati, 19-24.
La Clel—Howard, Boston, 19-24.
La Jole, Leah—Howard, Boston, 19-24.
La Marr, Harry—Howard, Boston, 19-24.
Lamar and Gabriel—Keith's, Boston, 19-24, Keith's, Providence, 26-31.
Lane, Chris—Haymarket, Chicago, 19-24.
Langdon, Hardie—Sheedy's, Pawtucket, R. I., 19-24.
Lashoye, The—Proctor's, Albany, N. Y., 19-24.
Latell, Ed—Poll's, Bridgeport, Conn., 19-24.
Latimore and Leigh—Bijou, Atlanta, Ga., 19-24.
Lavarnie, Mr. and Mrs. Frank—Proctor's 5th Ave., N. Y., 19-24.
Lawrence, Al.—Poll's, New Haven, 19-24, Poll's, Waterbury, Conn., 26-31.
Leach, Al., and Three Rosebuds—Bijou, Richmond, 19-24.
Lee and Kingston—Pastor's, N. Y., 19-24.
Lee, Nora—Austin and Stone's, Boston, 19-24.
Le Clair, Harry—Hurtig and Seamon, N. Y., 19-24.
Le Page, Francis—Proctor's 5th Ave., N. Y., 19-24.
Lennon, Bert—Haymarket, Chicago, 19-24.
Leroy and Clayton—Haymarket, Chicago, 19-24.
Leroy and Woodford—Orpheum, Brooklyn, 19-24.
Leroy, Florence—Howard, Boston, 19-24.
Les Delbosqs—Cook O. H., Rochester, N. Y., 19-24.
Leslie Brothers—Palace, Boston, 19-24.
Leslie, Mabel—Casto, Lowell, 19-24.
Leslie's Dogs—Orpheum, Kansas City, 19-24.
Levino, Dolt and Smale—O. H., Chicago, 19-24.
Lewis, Nelson—Poll's, New Haven, Conn., 19-24, Poll's, Waterbury, Conn., 26-31.
Libbey and Trayer—Bastable, Syracuse, 19-24.
Lincoln, Mary—Haymarket, Chicago, 19-24.
Littlefield, Mr. and Mrs. Nell—Bastable, Syracuse, 19-24, Park, Youngstown 26-31.
Little Elsie Janis—Pawtucket, R. I., 26-31.
Littleton and James—Austin and Stone's, Boston, 19-24.
Lockhart's Elephants—Chase's, Washington, D. C., 19-24.
Loier, Charles A.—Temple, Louisville, Ky., 19-24, Hopkins', Memphis, Tenn., 26-31.
Lord and Taylor—Austin and Stone's, Boston, 19-24.
Loris and Altina—Shea's, Toronto, Can., 19-24.
Lukins, Four—Keith's, N. Y., 19-24, Keith's, Boston, 26-31.
Lynch and Jewel—Keith's, Boston, 19-24.
Lyons, The—Arch Street Museum, Phila., 19-24.
Lyons, The—Arch Street Museum, Phila., 19-24.
Lyons, Toby—Howard, Boston, 19-24.
MURPHY, MR. AND MRS. MARK—Keith's, Phila., 19-24, Keith's, Boston, 26-31.
McAvoy, Dick and Alice—Bijou, Atlanta, Ga., 19-24.
McCabe, Sabine and Vera—Keith's, N. Y., 19-24.
McCord, Lewis, and Co.—Orpheum, Brooklyn, 19-24.
McCue and Cahill—Olympic, Chicago, 19-24.
McKenna, George E.—Howard, Boston, 19-24.
McMahon and Chappelle—Pastor's, N. Y., 19-24.
McPhee and Hill—Portland Theatre, Portland, Me., 19-24.
Mac and Mac—Kensington Theatre, Phila., 19-24, O. H., Mount Carmel, Pa., 26-31.
Mack and Elliott—Olympic, Chicago, 19-24.
Mack, C. W.—Arch Street Museum, Phila., 19-24.
Mack, Eddie—Cook O. H., Rochester, 19-24.
Mack, Joe—Howard, Boston, 19-24.
Mackie, Charlie—Howard, Boston, 19-24.
Madcaps, The—Lafayette, Buffalo, 19-24.
Maddox and Wayne—Columbia, Cincinnati, 19-24.
Maltby Brothers—Arch Street Museum, Phila., 19-24.
Mann, Dan and Dolly—Proctor's 23d St., N. Y., 19-24.
Mantell, Eugenia—Empire, Cleveland, 19-24.
Mario, Reta—Cook O. H., Rochester, 19-24.
Martinetti and Grossi—Orpheum, Brooklyn, 19-24.
Martinettis, The—Chase's, Washington, D. C., 19-24.
Masseney and Habelman—Waldmann's, Newark, 19-24.
Masten, Edna—Empire, Middlesburgh, 19-24, Middlesex and Balham, London, 26-31.
Matthews and Harris—Hyde and Behman's, Brooklyn, 19-24.
Maxwell and Dudley—Proctor's 23d St., N. Y., 19-24.
Maywood, Edna—Howard, Boston, 19-24.
Meers, Three—Bleecker Hall, Albany, N. Y., 19-24.
Meredith Sisters—Proctor's 23d St., N. Y., 19-24.
Merritt, Hal—Bastable, Syracuse, 19-24.
Meryille, Booth and Elmore—Chase's, Washington, D. C., 26-31.
Miette, Prof.—Austin and Stone's, Boston, 19-24.
Millette, Three—Shea's, Toronto, Can., 19-24.
Millicent and Millie—Columbia, St. Louis, 19-24.
Mishel Core—Austin and Stone's, Boston, 19-24.
Mitchell, Eva—Star, Milwaukee, 19-24.
Mitchells, The Three—Atlantic City, N. J., 19-24, New Brunswick, N. J., 26-31.
Miyo San Co.—Shea's, Toronto, Can., 19-24.
Montealm, Kate—O. H., Chicago, 19-24.
Montrell—Poll's, Bridgeport, Conn., 19-24.
Moore and Blanco—Avenue, Pittsburg, 19-24.
Moore, Raymond—Casto, Fall River, Mass., 19-24.
More, Helen—Columbia, St. Louis, 19-24.
Moreland, Beatrice—Orpheum, Omaha, 19-24.
Morley, Antoinette—Howard, Boston, 19-24.
Morris and Rowe—Proctor's, Newark, N. J., 19-24.
MORTON, JAS. J.—Cook O. H., Rochester, N. Y., 19-24, Temple, Detroit, 26-31.
Morton, The Four—Trocadero, Phila., 19-24.
Motsgirl—Keith's, Boston—Indefinite.
Mullen, Tyr—Columbia, Cincinnati, 19-24.
Murphy, Elsie—Arch Street Museum, Phila., 19-24.
Murphy and Willard—Dockstader's, Wilmington, Del., 19-24, Orpheum, Utica, N. Y., 26-31.
MURPHY, W. H., AND NICHOLS, BLANCHE—Shea's, Toronto, Can., 19-24.
Murray and Alden—Hurtig and Seamon's, N. Y., 19-24.
Murray, Elizabeth—Hurtig and Seamon's, N. Y., 19-24.
Murtha, Lillian Le Roy—O. H., Chicago, 19-24.
Nasher's Girls—Austin and Stone's, Boston, 19-24.
Nevins, Tom, and Co.—Orpheum, Los Angeles, 19-Feb. 2.
Nevins, Rose—Keith's, Phila., 19-24.
Newton, The—Bijou, Richmond, 19-24.
New York Comedy Four—Lafayette, Buffalo, 19-24.
Nice, Beatrice—Bijou, Richmond, 19-24, Worcester 26-31.
Nice Trio—Proctor's 125th St., N. Y., 19-24.
Noble, Lloyd—Orpheum, Omaha, 19-24.
NORTON, TAYLOR AND NORTON—Fall's, Bridgeport, Conn., 19-24, Proctor's, N. Y., 26-31.
Norton, Jack—Bijou, Richmond, 19-24.
Nowlin, Dora—Empire, Middlesex, N. J., 19-24, Columbia, Cincinnati, Feb. 2-7.
Nugent and Ferris—Haymarket, Chicago, 19-24.
Nugent, J. C., and Co.—Haymarket, Chicago, 19-24, Columbia, St. Louis, 26-31.
Odiotte, Beaton and Gerde—Proctor's, Newark, N. J., 19-24.
Olms, Lady—Nickelodeon, Boston, 19-24.
O'Meers, George—Bijou, Fall River, Mass., 19-24.
Orth and Fern—Orpheum, Omaha, 19-24, Indianapolis, Ind., Feb. 2-7.
Osmonds, The—Bijou, Duluth, 19-24.
Otto, Max—Orpheum, Brooklyn, 19-24.
Owen and Dolan—Keith's, Boston, 19-24.
Pantzer and Hilton—Star, Milwaukee, 19-24.
Pastor's 14th St. Theatre—Proctor's 125th St., N. Y., 19-24.
Pastor's 23d St. Theatre—Proctor's 125th St., N. Y., 19-24.
Pastor's 58th St. Theatre—Proctor's 125th St., N. Y., 19-24.
Pastor's 125th St. Theatre—Proctor's 125th St., N. Y., 19-24.
Pastor's 5th Ave. Theatre—Proctor's 125th St., N. Y., 19-24.
Patrick and Francis—Bijou, Fall River, Mass., 19-24.
Pauline—Orpheum, Brooklyn, 19-24.
Pearl and Bailey—Bijou, Richmond, 19-24.
Pearl, Jack—Keith's, Phila., 19-24.
Pelham—Keith's, Providence, 19-24.
Pepper, Harry—Keith's, Phila., 19-24.
Perry and Hilton—Star, Milwaukee, 19-24.
Pete's Dog—Proctor's 58th St., N. Y., 19-24.
Petching, Phillip F.—Keith's, Providence, 19-24.
Pettingill and Fox—Keith's, Boston, 19-24.
Phillips, Musical—Bijou, Fall River, Mass., 19-24.
Pickert's Circus—Bijou, Duluth, 19-24.
Pierce and Roseleigh—Trocadero, Phila., 19-24.
Pilcer, Harry—Bijou, Richmond, 19-24.
Pollard, Harry—Park, Youngstown, 19-24.
Porter and Dolan—Keith's, Boston, 19-24.
Powell and Hilton—Star, Milwaukee, 19-24.
Primrose Four—Proctor's 125th St., N. Y., 19-24.
Primrose and West—Proctor's 125th St., N. Y., 19-24.
Prince and Bellclaire—Bijou, Fall River, Mass., 19-24.
Prince, Harry—Bijou, Richmond, 19-24.
Quinn and Mack—Bijou, Richmond, 19-24.
Rafayette—Proctor's 125th St., N. Y., 19-24.
Rainey, Four—Columbia, Cincinnati, 19-24.
Rand and Deyo—Keith's, Boston, 19-24.
Rand, Sally—Orpheum, Kansas City, 19-24.
Rice and Harvey—Pavilion Theatre, Whitechapel, London, Eng.—Indefinite.
Rice and Walters—Keith's, Providence, 19-24.
Richardson, Carrie—Howard, Boston, 19-24.
Rio Brothers, Three—Empire, Indianapolis, Ind., 19-24.
Ripley, Tom—Proctor's 5th Ave., N. Y., 26-31.
Roberts, Hayes and Roberts—Star, Richmond, 19-24.
Rollevi Master—Olympic, Chicago, 19-24.
Romaine, Claire—Howard, Boston, 19-24.
Rose-Edythe, Mlle.—Circo Teatro Tito Ruenek, Havana, Cuba, Dec. 15—Indefinite.
Ross and Fenton—Norfolk, Va., 19-24.
Rossow Midgets—Bijou, Richmond, 19-24.
Rowe, William—Avenue, Pittsburg, 19-24.
Rostons, The—Orpheum, Kansas City, 19-24.
Russell Brothers—Proctor's, Newark, N. J., 19-24.
Russell, Emma—Howard, Boston, 19-24.
RYAN AND RICHFIELD—O. H., Chicago, 19-24, O. H., Indianapolis, Ind., 26-31.
Sebel, Josephine—Temple, Detroit, 19-24.
St. Leons, Five—Park, Youngstown, O., 19-24.
Salambos, The—Empire, Cleveland, 19-24.
Samaris and Welch—Haymarket, Chicago, 19-24.
Sato, O. K.—Keith's, Providence, 19-24.
Satto, Ed—Proctor's 23d St., N. Y., 19-24.
Savage, The—Shea's, Buffalo, 19-24.
Sawtelle and Duffy—Avenue, Pittsburg, 19-24.
Saxon, Pauline—Proctor's 58th St., N. Y., 19-24.
Scott and Wilson—Keith's, Providence, 26-31, Keith's, Boston, Feb. 2-7.
Scott, Inez—Providence, 26-31.
Selim, Sid—Nickelodeon, Boston, 19-24.
Sidonia—Bastable, Syracuse, 19-24.
Silvius, Four—Avenue, Pittsburg, 19-24.
Skatinella and Delillo—Keith's, Providence, 19-24.
Smith and Champion—Waldmann's, Newark, N. J., 19-24.
Smith, Duty and Cox—O. H., Chicago, 19-24.
Smiths, The—O. H., Chicago, 19-24.
SNYDER, GEO. B., AND BUCKLEY, HARRY—Shea's, Toronto, Can., 19-24, Empire, Columbus, O., 26-31.
Spencer—Shea's, Buffalo, 19-24.
Spencer, Grace—Howard, Boston, 19-24.
Stanley and Wilson—Empire, Liverpool, England, 19-24.
Stellini Troupe—Orpheum, Brooklyn, 19-24.
Stewart and Gillen—Avenue, Pittsburg, 19-24.
Stewart, Kitty—Howard, Boston, 19-24.
Stuber, Fred—Empire, Cleveland, 19-24.
Sullivan, John T.—Orpheum, Kansas City, 19-24.
Sullivan, Mark—Haymarket, Chicago, 19-24.
Sully Family—Bastable, Syracuse, 19-24.
Sunbeo—Bowdoin Square Museum, Boston, 19-24.
Swan and Bambard—Hurtig and Seamon's, N. Y., 19-24.
Tascana, The—Park, Worcester, Mass., 19-24.
Tanner and Gilbert—Keith's, N. Y., 19-24.
Tassett—Park, Youngstown, 19-24.
Techow's Cats—Proctor's, Newark, N. J., 19-24.
Tegge and Daniels—Olympic, Chicago, 19-24.
Ten Ichi—Park, Youngstown, 19-24.
Terrill and Simon—Dockstader's, Wilmington, Del., 19-24.
Terry and Lambert—Empire, Belfast, Ireland, 19-24, Empire, Dublin, 26-31.
Thomas, Minnie—Howard, Boston, 19-24.
Thompson, John—Arch Street Museum, Phila., 19-24.
Thorne and Carleton—Olympic, Chicago, 19-24.
Thorne, Mr. and Mrs. Harry—Empire, Columbus, 19-24, Temple, Detroit, 26-31.
Thornton, Bessie—O. H., Chicago, 19-24.
Thornton, Jas.—Empire, Cleveland, 19-24.
Thurber, Leona—Orpheum, Brooklyn, 19-24.
Thurber, Leona—Portland Theatre, Portland, Me., 19-24.
Till, John—Austin and Stone's, Boston, 19-24.
Trask and Gladdon—Keith's, Providence, 19-24.
Trilbys, The—Pastor's, N. Y., 19-24.
Trovollo—Trocadero, Phila., 19-24.
Tscherkezan Trio—Avenue, Pittsburg, 19-24.
Turpin, Ben—Austin and Stone's, Boston, 19-24.
Van Hill, James—Arch Street Museum, Phila., 19-24.
Van Ambergs Lions—Austin and Stone's, Boston, 19-24.
Vance, Clarice—Columbia, St. Louis, 19-24.
Vernon—Keith's, Phila., 19-24.
Vino and Scotto—Columbia, St. Louis, 19-24.
Wallace-Simon Co.—Bastable, Syracuse, 19-24.
Walthaus, Bobby—Arch Street Museum, Phila., 19-24.
Walton and Howard—Austin and Stone's, Boston, 19-24.
Ward and Raymond—Keith's, Phila., 19-24.
Warren and Blanchard—Orpheum, Omaha, 19-24.
Wartenberg Brothers—Bijou, Atlanta, Ga., 19-24.
Wartenberg Brothers and Tenny—Cook O. H., Rochester, 19-24.
Watts, The—Poll's, New Haven, Conn., 19-24.
Wayburn, Ned, Zachry Clark—Temple, Detroit, 19-24.
Wayne and Lamar—Austin and Stone's, Boston, 19-24.
Welsh, Margaret—Dixey's Theatre, Scranton, Pa., 19-24.
Webb's Seals—Proctor's 23d St., N. Y., 19-24.
Welch, John J.—Olympic, Chicago, 19-24.
Welcher, Lynn—Arcade, Toledo, 19-24.
Weston and Walters' Co.—Empire, Hoboken, 19-24, Keith's, Phila., 26-31.
Weston and Allen—Pastor's, N. Y., 19-24, Hurtig and Seamon's, N. Y., 26-31.
Weston, Raymond, Trio—St. Louis, 19-24, O. H., Chicago, 26-31.
Weston, Three—Columbia, Cincinnati, 19-24.
Weston, Lida—Austin and Stone's, Boston, 19-24.
White and Simmons—Pastor's, N. Y., 19-24.
White, Stuart, and Co.—Hyde and Behman's, Brooklyn, 19-24.
Whitman, Frank—Grand O. H., Reading, Pa., 19-25.
WILDER, MARSHALL P.—Keith's, Phila., 19-24.
Williams and Duffy—Avenue, Pittsburg, 19-24.
Williams and Tucker—Shea's, Buffalo, 19-24.
Williams and Williams—Park, Youngstown, 19-24.
Williams, Bernard—Avenue, Pittsburg, 19-24.
Williams, Gus—Columbia, St. Louis, 19-24, Olympic, Chicago, 26-31.
Williamson, Cross and Gilbert—Howard, Boston, 19-24.
Winchester, Marion—Orpheum, Brooklyn, 19-24.
Wood and Ray—Keith's, Boston, 19-24.
Woodward's Sea Lions—Keith's, N. Y., 19-24, Keith's, Boston, 26-31.
World's Com

TED S. BARRON.

Photo by Window, New York.

Rapid has been the progress of Ted S. Barron, whose likeness appears above. He is not only a clever song writer, but his knowledge of the music publishing business has won for him a position of responsibility, he having recently been placed in charge of the Chicago offices of Leo Feist. Mr. Barron has written a number of catchy songs on the popular order, and his latest, "In Sunny Africa," bids fair to outdo all of his previous efforts, it being the feature of a score of the best singers on the vaudeville stage.

THE FEIST BUILDING.

A very few years ago the publisher of popular songs was satisfied with ordinary office space. To-day it is a song with another chorus, as the prosperous publishers of popular music each own and occupy an entire building. Leo Feist is one of the three, having purchased the five-story brownstone building at 134 West Thirty-seventh Street, which he will occupy exclusively. The sub-cellar is equipped with several fireproof vaults, where the valuable plates are kept. The basement is so arranged with shelving that hundreds of thousands of copies of sheet music may be stored. The whole first floor is reserved for the business offices and city department; the second for the band and orchestra department, together with the reception suite; the third floor for reception rooms and the teachers' department; while the fourth floor is reserved for the advertising department. Popular song publishing is here to stay, and the buildings occupied exclusively by M. Witmark and Sons, Joseph W. Stern and Company, and Leo Feist go a long ways toward substantiating this statement.

DOWN IN MUSIC ROW.

The suggestive minstrels at Kansas City last week introduced a medley arranged by St. Clair Hurd and Charles Johnson, composed of the choruses of the following numbers: "When the Boys Go Marching By," "Hello, My Baby," "In the Good Old Summertime," "Please Go 'Way and Let Me Sleep," "Won't You Come Home, Bill Bailey," "Honey, Honey, I Could Change Your Name Mighty Handy," "I'm Sorry I'll Be Away All Next Week," and "Peaceful Henry."

The following appeared in the New York *Journal* recently: "West Thirty-seventh Street, near Broadway, is evidently to be the successor of West Twenty-eighth Street as the home of the music publishing business. The American Advance Company started the migration when it secured extensive quarters on the southwest corner of Broadway and Thirty-seventh Street. George L. Spaulding has removed there from Twenty-eighth Street, M. Witmark and Sons are erecting a large building on the south side of Thirty-seventh Street, just west of Broadway, which they will take possession of in the Spring, when it is completed. Mr. Feist will soon leave Twenty-eighth Street for his new place of business, and at least two other publishers of sheet music are looking for business locations in this new 'publishers' row.'"

Frank Rose is still singing "Three Strikes Out" and "Carolina Caroline," and has the Whitmers' new song in preparation, "Two Is Company, and Three Is a Crowd."

Music lovers in the Quaker City have a treat in store during the two weeks following Jan. 19, at which time they will be awakened by the melodious strains of The Mocking Bird, which piped so successfully for three months at the Bijou Theatre in New York.

In a letter from Hong Kong, China, dated Thanksgiving Day, 1902, H. Witmark, of the U. S. S. *Wilmington*, writes the Vandersloot Music Company that several of their publications were played on board, assisted by musicians of the Asiatic Squadron and H. M. S. *Goliath*.

Ollie Weston is singing Frank French's ballad hit, "Just for To-night."

Lloyd and Walton report a big success in "Because You Were An Old Sweetheart of Mine."

The new coon song, "Trouble," is a big hit with the Western Liberty Belles company and also with the Busy Izzy company.

O'Brien and Buckley are using "Soldiers," "Creepy Creeps," "In Loveland," and "All is Fair in Love and War" in their musical act.

Florence Halliday, a clergyman's wife, will appear at Percy Williams' Orpheum, Brooklyn, the week of Feb. 2. It is reported that she will receive a big salary. She will sing "Sweet Home of the Angels," a semi-religious song, and follow with "Has Your Mother Any More Like You?"

Mrs. Julia Von Warren Curtiss is singing the semi-high-class ballad, "Of Late."

Max S. Witt has just completed the music of an interpolated number in "Nancy Brown," for Marie Cahill, the lyric of which is written by Frederic Ranken.

The Taylor Trio, of the Bowery Burlesquers, are singing "Nobody Ever Brings Presents to Me."

Larkins and Patterson write from Scranton, where they appeared last week with their clever company in A Trip to the Jungle, that they are singing "I Never Could Love Like That."

Bruns and Nina, illustrators with the Kinsey Comedy company, are featuring "When the Birds Go North Again" and "The Silent Violin." The performance is enhanced by beautifully illustrated slides from the music publishing firm of Joseph W. Stern and Company.

George Thatcher is singing the comic songs, "Quite a New Language to Me" and "Millie the Milliner."

Hattie Dixey, recently on the Keith circuit, made a pronounced success with Cole and Johnson Brothers' serenade entitled "Nobody's Looking But the Owl and the Moon."

W. A. Thompson, for some time past manager of the Chicago offices of Leo Feist, is in the city preparatory to an extended Western trip in the interests of Mr. Feist. Ted S. Barron will take charge of the Chicago offices in his stead.

The Engstrom Sisters are singing "Pretty Molly Shannon," which they are introducing at

MUSIC PUBLISHERS.

HARRY DEMO.
THE BILLIONAIRE.
AND DOES PRETTY LOVE MOVE?

A clever singer, a successful musical comedy and a song hit, is all we're going to talk about this week. We've been so darned busy moving in our Feist Building at 134 West Thirty-seventh Street, that we'll have to tell this story quickly, and talk to you. So here goes.

Marie Dunn, de bugle Girl, is a very pretty and clever little artist, who has been capturing her audiences nightly by her artistic performances and clever singing. She is now appearing at Daly's Theatre in "The Billionaire."

Incidentally she introduces a song, entitled "Does Pitty Love Dovey," in a novel manner that has created a small sensation.

"Does Pitty Love Dovey" is a bright little love song, with a pleasing "swing" melody that fits the words to a T—and when Miss Dunn sings the lines, "Does kitsey purr-er," "If you love me say so-er-er," sweetheart in the audience is inclined to say so-er-er, but before she has time to think a man in the gallery, presumably from the West, hits up curiously and responds so-er-er, to the surprise and delight of the audience. Of course, this is not how it happens on, because it occurs nightly. The management realizing the value of the song secured the services of this gentleman for this one purpose.

It is a treat to hear Miss Dunn sing this song, and well worth your while to spend an evening with "The Billionaire." If you can't remember the words and melody after you have heard Miss Dunn sing it, tell Leo Feist, and he'll do the rest, although he's pretty busy fixing up his new home at 134 West Thirty-seventh Street.

society functions at Sherry's, Delmonico's, and the Waldorf Astoria.

Johnson and Dunn, known as "the colored fashion plates," write the publishers of "Under the Bamboo Tree" that it is one of the newest and most successful numbers they have used for years.

Charles Forman is very successful with "Somebody's Waiting 'Neath Southern Skies," which he introduces with views.

"Sweet Clover," the pretty story ballad written around the play of the same title, is introduced in the first act of the play by Blanche Hall, who plays the part of Lola.

Among the array of show girls engaged for Daniel V. Arthur's Nancy Brown will be found the Engstrom Sisters, who during the past year have given their attention to clubs and musicale engagements.

Alberto Peyton is singing "Good-Morning, Carrie," and informs the Windsor Music Company that it is useless for him to take it off, as it is still a winner.

Baby Mildred, of the Just Struck Town company, is featuring "Nobody Ever Brings Presents to Me," "Johnny in the Army," and "Pay Attention to Me."

Robert Hartz, of the West Minstrels, is singing "I Feel So Very Lonely," Fay and Oliver's latest.

Allie McGill is featuring "Eddie Moore," published by the Windsor Music Company.

Stella Mayhew has added John T. Kelly's "Julieana" to her other great successes. "I Wants a Ping Pong Man" and "Babe, Oh Babe."

Smith and Fuller have introduced "Creepy Creeps" in their musical act.

The Madcap Trio still use "My Carolina Caroline," published by the Windsor Music Company.

Maxwell and Dudley will feature "The Spirit of '76" in their new act, which they will produce shortly.

Ella Marks, of the Marks Brothers' Dramatic company No. 1, reports a success with two vocal numbers from the Joseph W. Stern and Company catalogue, "While the Convent Bells Were Ringing" and "Woodland Blossom and the Hothouse Flower."

Louise Mortimer is making a big hit singing "Mah Starlight Lou" and "Pretty Molly Shannon."

James Cavanagh, the popular tenor of the Al. G. Field's Minstrels, is singing "Sweet Maggie May."

Mabel Hudson is making a big hit in "Good-night, Beloved, Good-night."

Fred Trundell is singing "In Loveland," by Davis and Hecklar, and "Your Own," by Ford and Bratton.

Miss Lavender, of the Lavender and Thompson company, is singing "Something Tells Me So," by Heelan and Bratchman.

Hughes and Arthurs are at present in Central New York effectively featuring "In the Valley Where the Bluebirds Sing," and will include in their repertoire "My Clinging Ivy."

Mallory Brothers and Brooks are enjoying a prosperous season with the Foxboro Stock company, now touring the New England States. They write they are meeting with success everywhere with "That Two-Step Gal of Mine" and "Baby Mine."

Greta La Roy has added "Pretty Molly Shannon" to her list of song successes.

The Vandersloot Music Company made a large shipment of sheet music to Durban, Natal, South Africa, last week.

A. W. Eckhert, in his new song illustrated act, will use "The Passion Flower," "Somebody's Waiting 'Neath Southern Skies," and "Place a Light to Guide Me Home."

H. F. Blaney, of the Blaney Quartet, is making a big hit singing "Just a Line from Jenny." This song is also a big hit with the Newsboys' Quintet.

Zelma Rawlston is singing a new darky ballad, "Lisa Tantaliser."

Baby May is singing "Three Strikes Out."

Minnie Berlin, of the Berlin Sisters, scored at Ted Marks' Sunday night concert at the New York Theatre with Evans and Kirby's new ballad, "In the Glare of Old Broadway."

Louis Heuzer, in Blaney's company, is singing "Polly Fry."

Avery and Hart have added Al. John's new song, "I Could Never Love Like That," to their repertoire.

Malmsby and Whitney are making a success of the march song, "All is Fair in Love and War."

The Watsons are singing "Just My Little Yaller Boy and Me," Stanley Carter's picaninny hit.

Marshall and Lorraine continue to feature "The Spirit of '76" and "I'll Be Your Rainbow," and have costumed both songs.

The Meridith Sisters are adding to their laurels by the manner in which they render Cole and Johnson Brothers' "Under the Bamboo Tree."

Frederick V. Bowers is now playing a twenty-weeks' engagement in vaudeville, and is very successful with his new compositions.

In the late London papers much space is devoted to a description of another Drury Lane triumph, Mother Goose. From various accounts the daintiest gem in the pantomime was the song "The Witch Behind the Moon," sung with all-captivating effect by the well-known Madge Lessing. This song has been reserved in this country for The Wizard of Oz, being sung by Anna Laughlin. M. Witmark and Sons are the publishers.

Marie Mantelle is very successful with Horwitz and Bower's dainty love song, "No One but You, Love."

Claire E. Stanley is making a big hit with "The Only Girl."

Charlie Guyer is singing "Maggie and Me."

"Jes' 'Cause de Moon was Shinin'," and "My Little Pansey" are introduced in Smith and Kerker's new opera, The Billionaire, and "When

—TWO SOOTHING BALLADS.—

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UNDER SOUTHERN SKIES.

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My Dixie Girl. Modern Girl. Little Gypsy Maid.
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In answering these advertisements, please mention THE MIRROR.

I Go Marching with Georgia," J. Fred Helf's new song, is meeting with success with Jerome Sykes and Nellie Follis, assisted by the chorus in The Billionaire.

"Sammy," Odea and Hutchinson's march song, is used in The Wizard of Oz.

Sol Bloom has recently published a song entitled "Just a Little Old Rag Doll," the words and music of which were written by Wedgewood Nowell, of the Girard Avenue Stock company of Philadelphia.

MATTERS OF FACT.

Minnie Wilson Cargill is now playing with the Western Hunting for Hawkins company.

Sammie Brown is meeting with success in the part of Hank Pretty in Lost in the Desert. His specialty is signing one of the hits of the show.

The California company, en the way to the Pacific Coast, consists of Rae Brannon, Grace Garrett, Pauline Maddern, Ed M. Kimball, Richard Clarke, Jack Curtiss, Jay Bryan, A. J. Aylsworth, Pythia Worth, Leo Cockrel, and J. Hunt Brannon. G. L. Marion is in advance.

The season of Hoyt's A Texas Steer opens Dec. 29 at Muskegon, Mich. The company includes H. B. Emery, proprietor; A. E. Wilkes, business-manager; John D. O'Hara, stage-manager; Howard Hayes, master mechanic; H. Howard, properties. A. E. McCann, John D. O'Hara, James A. Devlin, W. J. Chatterton, George Perkins, W. Warren Wilson, Frank Petrie, F. J. Green, Benjamin Kelley, Harry Brewerton, F. E. Tobin, H. A. Dorsey, G. O. Wanda, H. H. Moore, M. Howard, and the Great Northern Texas Steer Quartette, May Bretonne, Lizzie Kendall, Margaret Macklin, and Daisy Stuart.

Laura Hallett, emotional actress, will play the leading role of Nancy Ellington in Saved from the Sea. Manager Charles W. Martell is organizing a stock company. J. J. Quirk will build the scenery. A new line of emotional paper is being issued, and a first-class production is assured.

Pauline Fletcher, featured in A Hidden Crime, is making a decided hit as Rose Adair.

Alice Kauser has disposed of the Eastern acting rights of Francesca da Rimini to Porter J. White, who has signed a five-year contract to appear under the personal direction of Bertram C. Whitney, and the first performance of Francesca da Rimini will be given the latter part of February. Mr. White has closed his tour of the East in David Garrick and is now at the Detroit Opera House rehearsing the new play, in which he will appear as Paris, the king's jester. Mrs. Gregory is leading general at Oshkosh and the printing is being issued from Detroit. James A. Egan, who was associated with Mr. White in David Garrick, will be business-manager of the new company. Mr. White will appear in Francesca da Rimini the rest of the current season and all of next season. A strong and evenly balanced company has been engaged to support the young actor.

Boston is now York is winning good notices on the road.

James W. Egan, manager of the Egan company, the National Stock company, At Valley Forge, and the Flax Belt Circuit, states that his business has been most gratifying during the present season.

Tom Marks' company, playing Escanaba, Mich., during the holidays, on Christmas eve were entertained by the Elks, and New Year's eve either the production of The Night Before New Year's, the company were invited to a banquet by the attaches of the theatre.

After reading the scenario of the new melodrama Owen Davis is writing for Battenfeld and Hamilton, that firm is so well pleased with the outlook that when the piece is produced next April they will engage a special cast, using the best talent available. The company will number twenty-five active people, with everything complete for the production. Man to Man is now in its twenty-first week.

Electric lights have been added by Manager Charles H. Yale to the modern conveniences of his theatrical studios and warehouses at 1227 South Eleventh Street, Philadelphia.

Glass Mathes reports continued success on the coast. Christmas night Miss Mathes and Manager Marsh received the company to a Christmas tree. Comedian Bert F. Van Cleve is receiving congratulations upon the arrival of an eleven-pound boy at his home in San Francisco on Dec. 27.

Dog Waddell is no longer business manager of the Quixiana and Wall Minstrels, but is managing Chiquita, the midget.

P. P. Craft, manager of Conroy and Mack's Comedians, says a New York office will be opened in a few weeks where booking will be done and people engaged for Conroy and Mack's three attractions, and the Joe Conroy and Mack's new board walk theatre, Atlantic City. Dick Hoke, now stage-manager of Mountaintop, has been engaged for a similar position at Atlantic City. The roster of the comedians includes Pat Conroy, Dick Hoke, P. P. Craft, William Deming, Louis Comstock, Julian Lowell, Ray Hilliard, Robert Bollinger, Fred May, Ed Emery, Lenora Ainsworth, Agnes Marie, Anna Goodwin, and Ethel Grove. The vaudeville acts are Conroy and Mack, The Great Roberts, Fred May and his "disguises," the St. Matthew's Boy's Choir, the Goodwin Sisters, and Craft's baby elephants.

Tommy Shearer is meeting with success as comedian at Haney's Theatre, Newark, N. J.

Frank A. Small, manager of Percy Williams' Nat-ova Tracy, the Outlaw company, reports business as well all along the line, from Chicago to Boston. Local managers at every point played ask for dates for next season.

In Winifred Greenwood, the fascinating young Southern actress, who has risen in her profession with remarkable rapidity, and in Greenwood, the latest dramatic production of Bill Wetherell, so favorably known as a playwright, these enterprising managers, Bob and Harvey, have a combination that should bring them notable returns the coming season. The play is in four acts, with the scene of action in the South. The stage settings, it is said, will be a revelation. Manager C. D. Hervin will look the new enterprise.

George W. Larson has returned to the city and is now looking around for a good engagement.

After the closing of Shooting the Chutes, Feb. 1, at Brunsville, Ind., Gus Pixley, of that company, will join Mack and Gaites' Pickings from Punk.

A complete movie production, which is fully booked in the cities and has a fine line of printing, is offered for sale by Frank C. Hunter, care Burt's Exchange, 1441 Broadway.

Manager F. Appell has few dates open at some of the theatres in his Pennsylvania circuit. His home office is at the Grand Opera House, Harrisburg, Pa.

Minnie Wallace, 210 West Forty-second Street, who owns the plays Quogen, by Joaquin Miller, and Sylvia, the Pearl of the Sierras, by R. L. Green, offers them for sale.

People of ability are wanted by "Manager F..." care this office, to complete the cast of a new production, which opens its season on Feb. 10.

Manager M. W. Hanley writes that Robert B. Mantell's business in the Northwest has been very large.

The Bonita Theatre, centrally located in Toledo, O., and having a capacity of one thousand, will book musical attractions, lecturers, vocalists and other novelties, on shorter or yearly terms. Attractions capable of drawing big audiences will receive liberal treatment. Will C. Battin is manager.

The well-known and successful plays which were produced at one time or another by the stars, under the Liebler and Company management, are now offered to stock managers by Harry and Weldon, of 1269 Broadway, who are the sole agents for these plays. These agents are also the exclusive handlers of William A. Brady's, Daniel L. Hart's, Augustus Pitou's, and Sullivan, Harris and Woods's plays.

Wilmington, Vt., has been proving itself a good show town, worthy attractions being rewarded with profitable business. The place is easily accessible by rail from other good New England towns. F. A. Childs manages the Childs' Memorial Hall here.

The Nashville (Ill.) Opera House, a new theatre, is well equipped, and has open time in February, March and April, and is managed by Forman and Elmer. The drawing population is over five thousand.

The Massillon Show Print, Massillon, O., has made sweeping reductions in prices on all special engraved block work. Additional inducements are offered on immediate orders.

The Midland Theatre, Fort Dodge, Ia., is managed by Beth M. Mowrey, who has good open time.

Good attractions can secure a few immediate dates at Kaier's Grand, Mahanoy City, Pa., which is managed by J. J. Quirk.

John J. Goodger, an artistic poster engraver and capable of furnishing original ideas, may be addressed at 240 West Forty-first Street.

Manager Josh Ogden, of the Wormendorf (N. Y.) Opera House, has a number of dates open, owing to cancellations.

"THE MAN THAT KNOWS IT ALL."
Professional copy and orchestration for singers and producers. VICTOR PUB. CO., Hyde Park, Ohio.

CORRESPONDENCE.

(Continued from page 1.)

S. Edwards, Wedding Day 27. The Prince Left Home.——HAVRE: Empire Stock Co. (L. La Verge, mgr.): Opened January 19; city has had hardest kind of business. Co. leaves to New York.——Comic Annie and Tilley were my guests during their stay here.

WILLIAM H. MCGWIN.

BAYTOWN.—THALIA THEATRE (S. C. Hill, mgr.): The Bandit 7; excellent business.——PARK THEATRE (Harry E. Field, mgr.): A Student's Article 5-10; S. R. O. A Ragged Hero 12-14; S. R. O.

J. W. WEIDNER.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Martin, mgr.): A Royal Slave 8 to packed house. In Convict Stripes 10; full house. Barrett-Deane co. 12, 13 to light business in Love and War and Ramona. The Great White Diamond 14; fair house. A Romance of Coon Hollow 15. Mora, magician, 16. Winchester 17. Jane Grey Stock co. 19-24. Victor Herbert's Symphony Orchestra (Elks' Benefit) 26. Alfonso and Rita Feb. 2. The Denver Express 4. Mildred Holland 5. Jessie Mae 6-7. King Dramatic co. 9-14. The Crisis (Elks' Benefit) 20.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, mgr.): Kennedy's Players 5-10, presenting Check, The Midnight Express, Two Jolly Tramps, Woman Against Woman, Faust, On the Banks of the Mississippi and Rip Van Winkle; business fair. Same co. on 15 will present Escaped from Sing Sing. On the Suwanee River 16. The Great White Diamond 21. The Riverside Four 23. Elks' Fourth Annual Minstrels show Feb. 17, 18.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dahn, mgr.): Lewis Morrison's Faust 7; very large house. A Ruined Life 10 to good business. The Heart of Rush 11 to good audience. Sun Toy 12. The Gay Lord Quex 17. The Denver Express 21. Arkansas 22. On the Quiet 24.——FOUNTAIN SQUARE THEATRE (C. J. Gross, mgr.): The Peddler's Claim 7; patronage fair. Shooting the Chutes 17. Van Dyke and Eaton co. 19-24.

STOWN.—SORG OPERA HOUSE (A. H. Walborg, mgr.): A Turkish Texas 7; small house. Through the Centre of the Earth 9; crowded house. A Homespun Heart 12; topheavy house. Isabel Irving in The Crisis 13 to S. R. O. When the Bell Tolls 17. Morrison's Faust 19. Denver Express 23. The Chaperons 26. Way Down East 27. The Great Lafayette 31.

HAMILTON.—GLOBE OPERA HOUSE (Tom A. Smith, mgr.): A Ruined Life 8; house good. The Bondelle in Through the Centre of the Earth 10; S. R. O. A Homespun Heart 12; good business. Maloney's Wedding Day 15; good business. Human Hearts 17. Faust 20. A Country Kid 22. The Denver Express 24. A Run for Your Money 26. A Bunch of Keys 31. Brooks' Band Feb. 1. Flo Irwin 2.

AKRON.—NEW COLONIAL THEATRE (John R. Pierce, mgr.): The Climbers 8; medium house. San Toy 9; fair audience. Daily Varden (return) 10; fair house. Alice Fisher 12. Minstrels (local) 16. Wilbur Opera co. 19-24.——GRAND OPERA HOUSE (T. K. Albaugh, mgr.): A Ragged Hero 8-10 satisfied fair audiences. A Millionaire Tramp 12-14. Queen of the Highway 15-17. On the Suwanee River 19-21.

ALLIANCE.—OPERA HOUSE (Nat S. Smith, mgr.): Just Struck Town 8; small audience. Aeroplane Opera co. 10; fair business. A Devil's Lane 14; good business. A Millionaire Tramp 16. The Great White Diamond 20. Hunting for Hawkins 27. King of the Coal Fields 28. New York Day by Day 30.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Tannehill, mgr.): Louis J. Russell in The Middleman 7; excellent business. Reuben in New York 9; good business. An American Gentleman 10. When the Bell Tolls 15. Porter J. White's Faust 19. Alden Benedict's Wormwood 21. Human Hearts 23.——AUDITORIUM: Salisbury Orchestra 10; good business.

CANTON.—THE GRAND (M. C. Barber, mgr.): The Climbers 7 pleased large audience. Sun Toy 8 to S. R. O. The Peddler's Claim 10 to fair business. William H. Crane in David Harum 12; good house. The Cowboy and the Lady 13. The Katzenjammer Kids 17. The White Diamond 19. Acolian Opera co. 20. East Lynne 21. McCarty's Mishaps 22.

ATHENS.—OPERA HOUSE (W. R. Moore, mgr.): Akerstrom Comedy co. 5-7 to poor business in My Oriental Friend, Under the City Lights, and The Doctor's Mern Reception. The Missouri Girl 8. A Country Kid 10. Human Hearts 26.——COLLEGE AUDITORIUM (Milton Rang, mgr.): Hahn-Parks Ladies' Quintette Interpretive Concert co. 13; good audience.

FINDLAY.—MARINE THEATRE (L. H. Cunningham, mgr.): Daniel Sully in The Old Mill Stream 7; fair business. Byrne Brothers in Le Voyage en Suisse 10; good business. Alvin Hooper, hypnotist, 14. Uncle Joshua Simpkins 17. Sally in Our Alley 19. Two Merry Tramps 24. The New Minister (return) 28.

BELLEFONTAINE.—GRAND OPERA HOUSE (B. R. Thompson, mgr.): Denver Express 14 to crowded house. Kidnapped in New York 15; good audience. When the Bell Tolls 21. Katzenjammer Kids 27. The Great Lafayette 28. The Crisis Feb. 2. The Convict's Daughter 3. Brooke's Marine Band 7. The Evil Eye 11.

WARREN.—OPERA HOUSE (Elliott and Geiger, mgrs.): The Strollers 9 to fair business. The Devil's Lane 12; small house. Dainty Paree Burlesquers 13 canceled. The Great White Diamond 17. The Penitent 19. The Lily and the Prince 20. Hogan's Alley 22. A Fight for a Million 28. New York Day by Day 29. David Garrick 31.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): The Old Mill Stream 8 canceled. Le Voyage en Suisse 9; good house. Porter J. White in Faust 10; good business. Van Dyke and Eaton co. 12-17 opened with A Lion's Heart to capacity. The Denver Express 19. The Eleventh Hour 22. When the Bell Tolls 24. Way Down East 29.

CAMBRIDGE.—COLONIAL THEATRE (Charles D. Miller, mgr.): A Royal Slave 14. On the Swannee River 23. A Desperate Chance 29. The Fatal Wedding 30.——HAMMOND'S OPERA HOUSE (Robert Hammond, mgr.): When the Bell Tolls 10; fair attendance. A Break for Liberty 14. Ben Hur 15. Wormwood 17.

URBANA.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): In Convict's Stripes 7 to good business. A Mother's Heart 9 to light business. Ben Hur 12; small house. Alden Benedict's Wormwood 13. Just Struck Town 19. Lost in New York 21. The Great White Diamond 24. Porter J. White in Faust 27.

PORTSMOUTH.—GRAND OPERA HOUSE (Harry C. Gordon, mgr.): Reuben in New York 5 to light business. When Knighthood Was in Flower 8; large and appreciative audience. A Jolly American Tramp 10; fair house. Isabelle Irving 17. Gypsy Jack 19. Faust 21. A Country Kid 24. The Missouri Girl 27. Flo Irwin 31.

GREENVILLE.—TRAINOR'S OPERA HOUSE (H. A. Deardourff, mgr.): Boston Ladies' Symphony Orchestra 10; packed house. Two Merry Tramps 15. Human Hearts 16.——ITEM: The funeral of former manager S. A. Dorman was held at First Presbyterian Church 9.

SALEM.—GRAND OPERA HOUSE (Falkenberg Brothers, mgrs.): Katzenjammer Kids 2; fair house. New York Day by Day 8; fair house. The Cowboy and the Lady 12; crowded house. The Great White Diamond 16. Our New Minister 27. Denver Express 30.

MARIETTA.—AUDITORIUM (L. M. Luchs, mgr.): Akerstrom Comedy co. 12-16 opened with Under the City Lights; large audience. The Chaperons 19. Flo Irwin 22. The Fatal Wedding (return) 28. Mildred Holland 31.——(M. G. Seipel, mgr.): Kellar 10; large audience.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Moore, mgr.): The Climbers 3; business hurt account late arrival of co. The Cowboy and the Lady 9; fair business. The Chaperons 12 to S. R. O. Kellar, magician, 13 to good business. Howard-Dorset co. 15-17.

LORAIN.—VERBECK THEATRE (F. E. Johnson, mgr.): Shooting the Chutes 6; fair house. The Kennedy Players 12-14 opened in Check to large audience. On the Suwanee River 15. Kidnapped in New York 19. The Great White Diamond 22. Isabelle Irving in The Crisis 28.

SANDUSKY.—NIELSON OPERA HOUSE (George A. Boeckling, mgr.): Murry and Mack in Shooting the Chutes 10 to capacity. Peck's Bad Boy 12 did well. On the Suwanee River 16; large audience. Hanlon Brothers in Le Voyage en Suisse 16. Kidnapped in New York 17. The Shannons 19-24.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, mgr.): Not Guilty 7 to fair house. The Middleman 8; light house. The Peddler's Claim 13; fair house. When Reuben Comes to Town 15. When the Bell Tolls 20. A Break for Liberty 21.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rock, mgr.): Lost in New York 10; good business. W. H. Crane in David Harum 13 to capacity. The Queen of the Highway 14. A Millionaire Tramp 15. The Great White Diamond 16. On the Suwanee River 17.

CONNEAUT.—WELDON OPERA HOUSE (Paull Brothers, mgrs.): Pete Baker Dec. 30; business fair. Katzenjammer Kids 6; good business. A Ruined Life 16. Rip Van Winkle 21. Uncle Joshua Simpkins 28. A Break for Liberty Feb. 2.

PIQUA.—ST. GEORGE THEATRE (Sam Hixson, mgr.): The Silver Dagger 8 to excellent business. Porter J. White's Faust 9 to fair business. A Peddler's Claim 14. A Homespun Heart 17. Two Merry Tramps 19.

MOUNT VERNON.—WOODWARD THEATRE (H. L. Brown, mgr.): Uncle Josh Spruceby 8; fair house. Victor Moore 6 failed to appear. A Desperate Chance 9; good house. Porter J. White's Faust 12; fair house. A Devil's Lane 13.

NAPOLEON.—OPERA HOUSE (J. M. Shane, mgr.): Kinsey Kennedy Ko 5-10; large business. Plays: Won and Lost, The Thoroughbred, Sentenced to Death, A Miserable Sinner, The Mysterious Mulvaney Twins, An Innocent Sinner, The Little Meddler.

STEUBENVILLE.—GRAND (Frank Rast, mgr.): Keller 9 to S. R. O. The Chaperons 13 played large house. In Convict Stripes 12. Lovers' Lane 16. Lost in New York 17.

POTTSBORO.—OPERA HOUSE (J. M. Kaufman, mgr.): The Missouri Girl 8; good business; satisfactory performance. A Romance of St. Bernard 12. Old Arkansaw 20.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): The Peddler's Claim 12; small audience. On the Suwanee River 22. McCarthy's Mishaps 28.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Sutter and Cox, mgrs.): In Convict Stripes 7; good house. A Mother's Heart 10; fair house. Julie Walters 17. A Standard Article 24.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): A Mother's Heart 7 to good business. Uncle Josh Spruceby 10; large audience. The Middleman 16. The Crisis 22.

WASHINGTON COURT HOUSE.—OPERA HOUSE (George L. Chennell, mgr.): A Ruined Life 9; house fair. Human Hearts 21. A Run for Her Money 27.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, mgr.): An American Gentleman 8; fair house. Shooting the Chutes 13; packed house. East Lynn 19. The Crisis 24. 'Way Down East 30.

GALION.—CITY OPERA HOUSE (S. E. Riblet, mgr.): Shooting the Chutes 8; fair audience. Porter J. White's Faust 15. A Devil's Lane 20. David Garuth 22. K. of P. Minstrels 28-30.

JACKSON.—CRESCENT OPERA HOUSE (Guy Ruf, mgr.): Dark.——GRAND OPERA HOUSE (F. M. Stevenson, mgr.): An American Gentleman 12; fair house.

MARTINS FERRY.—STAR THEATRE (J. F. Blumenberg, mgr.): A Desperate Chance 10 (return); receipts $275. Wormwood 15. A Romance of Coon Hollow 20.

NEW LEXINGTON.—SMITH'S THEATRE (T. J. Smith, mgr.): Reuben in New York 8; small audience. A Break for Liberty 15. Wormwood 20. Porter J. White 22. Uncle Josh Spruceby 27.

XENIA.—OPERA HOUSE (C. S. McClellan, mgr.): The Crisis 12 to S. R. O. A Homespun Heart 14; poor house. Uncle Josh Spruceby 21. Maloney's Wedding Day 22. Brooks' Band Feb. 2.

FREMONT.—OPERA HOUSE (Heim and Haynes, mgrs.): On the Suwanee River 13; fair audience. The Crisis 26.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, mgr.): San Toy 12; crowded house. When Reuben Comes to Town 14; large house. White's Faust 16.

WILMINGTON.—OPERA HOUSE (Walker and Walker, mgrs.): Boon-Yaki co. 12; light house. When the Bell Tolls 19.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): The Peddler's Claim 8; fair business. Uncle Hez 27.

MANSFIELD.—MEMORIAL OPERA HOUSE (Bowers and Mickley, mgrs.): San Toy 10; fair house. East Lynne 20. A Soldier of Fortune 24.

CHICAGO JUNCTION.—OPERA HOUSE (S. C. Rumbaugh, mgr.): Uncle Josh Spruceby 9; good house. A Devil's Lane 19.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): When the Bell Tolls 14. Old Arkansaw 19. A Break for Liberty 23. Human Hearts 27.

PAULDING.—GRAND OPERA HOUSE (Edward Buck, mgr.): Down and Up 10; fair house. Peck's Bad Boy 17. Weary Willie Walker 27.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (William Timmermeister, mgr.): The Silver Dagger 7; fair house. The Denver Express 15.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, mgr.): Reuben in New York 10; large audience. The Crisis 16.

ASHTABULA.—AUDITORIUM (Brotherton and Faulkner, mgrs.): A Ruined Life 15. Hunting for Hawkins 23. Porter J. White's Faust Feb. 4.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, mgr.): Salisbury Orchestra 8; crowded house. Wormwood 22.

MINERVA.—OPERA HOUSE (W. E. Russell, mgr.): Valpo Concert co. 9.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, mgr.): E. J. Carpenter's For Her Sake 11; large audience. Pennsylvania 13. Beggar Prince Opera co. 16-18. Labadie's Faust 25. Rip Van Winkle 28.

GUTHRIE.—BROOKS THEATRE (J. M. Brooks, mgr.): Pennsylvania 10, 11. E. J. Carpenter's For Her Sake 14. Mahara's Minstrels 18. Beggar Prince Opera co. 22, 23. Rip Van Winkle 25.

EL RENO.—OPERA HOUSE (J. H. Warren, mgr.): Pennsylvania 9; fair business. Labadie's Faust 13. Beggar Prince Opera co. 19, 20.

PERRY.—GRAND OPERA HOUSE (Tate and Pulsay, mgrs.): E. J. Carpenter's For Her Sake 10; full house. Mahara's Minstrels 14.

SHAWNEE.—OPERA HOUSE (Becker Brothers, mgrs.): Pennsylvania 12. Rip Van Winkle 13.

OREGON.

PENDLETON.—FRAZER'S OPERA HOUSE (Baker and Welch, mgrs.): Shore Acres 7; good audience. Florence Roberts in Zaza 9; crowded house.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. M. Steward, mgr.): Pickings from Puck 15. Peck's Bad Boy 25.

PENNSYLVANIA.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Dan Daly 10; large business. Superba 15. William H. Crane 19. Amelia Bingham 17. Eugenia Blair 19. Ethel Barrymore 20. York State Folks 21. Foxy Grandpa 22. The Old Homestead 24. Field's Minstrels 26.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): Morrison Comedy co. 5-10; excellent business. Plays last part of week: One Night in June, City of New York, The Princess of Patches, Blunders to Burn, A Man of Mystery, Kidnapped, and The Devil's Mine. Sawtelle Stock co. 12-17; large business. Plays: Land of the Midnight Sun, Angel of the Alley, Michael Strogoff, A Married Bachelor, and Streets of New York. Alaska 19-21. The Village Parson 22-24.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, mgr.): Our New Minister 8. The Chaperons 9. Pete Baker in Chris and Lena 10. Murray and Mackey's Bon Ton Ideals 12-17 opened with The Dangers of a Great City. Other plays: Beacon Lights, Is Life Worth Living, Captain Herne, U. S. A., Lost in London, and Love and Law. Kellar 19. Grace George in Pretty Peggy 23.——JOHNSTOWN OPERA HOUSE (I. C. Mishler, mgr.): Charles F. Edward's Stock co. 8-10 opened with Utah. Other plays: The Power of Wealth and The Hero of Smar. A Romance of Coon Hollow 13. Lovers' Lane 15. Finnigan's 400 16. James O'Neill in The Manxman 17. Days of Cromwell (local) 22, 23.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, mgr.): One Night in June 7; fair business. The Great White Diamond 8, 9; fair business. A Millionaire Tramp 10; fair business. When Reuben Comes to Town 12 to S. R. O. A Royal Slave 13 deserved better house. Kellar 14. In Convict's Stripes 15. The Game Keeper 17. King Dramatic co. 19-24.——NEW CITY OPERA HOUSE (Sackville and Mair, mgrs.): Chicago Stock co. (return) 5-10; good business. Plays: A Prince of Tramps, A Struggle for Bread, Prince Otto, The Sleeping City, Carmen, Nell Gwynne, An American Gentleman, Jesse James, Tracy, the Bandit, A Legal Wrong, and A Child Heroine.

BEAVER FALLS.—LYCEUM THEATRE (Samson Hananer, mgr.): Nathan Hale 8; business good. A Devil's Lane 9; business fair. Our New Minister 10; packed houses. Lost in New York 13. Lovers' Lane 17. A Millionaire Tramp 19. New York Day by Day 24. Grace George 27.——SIXTH AVENUE THEATRE (Medley and Rohrkaste, mgrs.): Eduard Stock canceled 12-17. Chicago Stock co. 12-17 in A Prince of Tramps, Jessie James, Carmen, Nell Gwynne, Legal Wrong, Roving Red Ranger, Prince Otto; business good.

LANCASTER.—FULTON OPERA HOUSE (Yeeker and Gleim, mgrs.): Katheryn Kidder in An Eye For An Eye 8; fair house. Eleanor Robson in Audrey 9; very large audience. The High Rollers 12 failed to appear. James O'Neil 13; fair house. A Trip to the Jungles 14, 15; fair business. A Fight for Millions 19. At Valley Forge 20. The Prisoner of Zenda 21. Grace George (Press Club benefit) 22. Zig-Zag Alley (return) 23. Washburn's U. T. C. 24. Ollie Halford Stock co. 26-28.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, mgr.): A Fight for Millions 8; fair house. Lovers' Lane 10; large houses. Winchester 15. York State Folks 20. Denman Thompson 22. The Prisoner of Zenda 30.——ITEMS: The proprietor of a local shirt factory gave a theatre party 10 to three hundred of his employes.—A portion of the new Hazleton-Wilkes-Barre trolley line was opened 12, which will bring patronage to the Grand that could not be reached before.

BELLE VERNON.—OPERA HOUSE (Elson Hommel, mgr.): Record Stock co. 12-14 canceled. One Night in June 15. A Desperate Chance 17. Finnigan's Four Hundred 22. A Summer of Coon Hollow 23. Juvenile Minstrels 24. T. A. A. Benefit co. 31. Oh, My Aunt Ann! Feb. 7. Old 61 Fielding 9.——ITEM: Elmer Hommel, who has been manager the Van Dyke and Eaton Stock co., returned to his home here 12 and will assist his brother in managing the home here.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): The Chaperons 10 to S. R. O. Pete Baker 12; good house. Lovers' Lane 14 to large audience. Finnigan's 400 15; fair audience. James O'Neil in The Manxman 16; large and appreciative audience. The Fatal Wedding 17. Kellar 20. A Fight for Millions 23. Wise, Woman and Song 24. Phelan Stock co. 26-31.——ITEM: Manager Mishler, of the Opera House, leased the new theatre being built at Trenton, N. J.

READING.—TEMPLE THEATRE (C. A. Burd, mgr.): Heart of Chicago 9, 10, to good houses. Heinl's Imperials 12, 13; houses large.——GRAND OPERA HOUSE (George M. Miller, mgr.): London Comedy co. in The Tramp Next Door 5-10. Phelan Stock co. 12-17 in Vengeance, A Prisoner of Siberia, Parson Jim, The Power of the Cross, The Paymaster, and Camille.——ACADEMY OF MUSIC (John D. Mishler, mgr.): The Fatal Wedding 10. A Trip to the Jungles 12. Hunting for Hawkins 24.

NEW CASTLE.—PLAYHOUSE (Jacob F. Geninger, mgr.): The Strollers 8; good house. New York Day by Day 9; poor house. Just Struck Town 10; good house. Keystone Dramatic co. opened week of 12-17 in The Senator's Daughter. Other plays: Utah, East Lynne, and The Hand of Man to fair business. A Millionaire Tramp 20. Aeroplane Comic Opera co. 21. Mildred Holland in The Lily and the Prince 22.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, mgrs.): Huntley-Moore Stock co. 5-10 in The Lost Paradise, The Golden Giant Mine, Roanoke, The New Dominion, The Danites, Kentuck, Davy Crockett, and Knobs of Tennessee to fair business. At Valley Forge 12 to small audience. The Fatal Wedding 14 to good business. James O'Neill 15. Wise, Woman and Song 17. Phelan Stock co. 19-24.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, mgr.): Irene Myers co. 5-10 presented The Electrician, The Prize of Honor, and My Lady Nell to good business. Her Marriage Vow 14. Wise, Woman and Song 15. At Valley Forge 16. The Pay Train 17.——FRATERNITY THEATRE (W. D. Nields, mgr.): Maude Muller 13 to fair audience. Why Patsy Left School 15. Nell Burgess 21.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Hanemann, mgr.): A Fight for a Million 7; good business. Dilger-Cornell co. 8-10; fair business. Huntley-Moore co. 12-17 opened to very good business. Plays the first half of week: Lost Paradise, Queen's Evidence, The Golden Giant Mine, Roanoke, The New Dominion, The Old Homestead 20. Foxy Grandpa 22. The Pay Train 23. Gay Paris Girls 24.

KANE.—TEMPLE THEATRE (A. B. Cohn and H. W. Sweely, mgrs.): Mildred Holland in The Lily and the Prince 12 to capacity. The Scarlet Letter 7 failed to appear. Kelly's Kids 9 canceled. Stetson's U. T. C. 17. In Convict Stripes 22. Hunting for Hawkins 23. Lights of Gotham 24. Her Lord and Master 26. Louis J. Russell in The Middleman 29 (return).

PITTSTON.—LYRIC THEATRE (Harry J. Sinclair, resident mgr.): Chester De Vonde Stock co. 5-10 to S. R. O. Plays: The Bond of Honor, The Ten Ton Door, The Bleeding Sapphire, The Fatal Kiss, A Drop of Poison, The Christian of Hawk's Roost, The Great Wide West, and Silver Creek Fort, Alaska 17. Aubrey Stock co. 19-24. Slide Tracked 28.

CARBONDALE.—OPERA HOUSE (D. P. Byrn, mgr.): Aubrey Stock co. 12-17 opened with Devil's Island to S. R. O. Other plays: The Silver King, The Dangers of Paris, We-uns of Tennessee, Woman Against Woman, and Sunshine of Paradise Alley. Nell Burgess 20. York State Folks (return) 22. Jerry McAuliffe 26-31.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, mgrs.): The Chaperons 8 to large audience. Joe Welch in The Peddler 9; good business. Her Marriage Vow 10. Hunting for Hawkins 13; light business. James O'Neill in The Manxman 14; good business. Foxy Grandpa 21. At Valley Forge 23. Ethel Barrymore 24.

LEBANON.—FISHER ACADEMY OF MUSIC (George L. Spang, mgr.): A Hidden Crime 6; topheavy house. The Fatal Wedding 9; fair house. Irene Myers Stock co. 12-17. Plays: The Price of Honor, Lights of New York, The Tide of Life, My Lady Nell, The Stowaway, The White Rat, Under Two Flags, and The Power of Wealth; good houses.

MAHANOY CITY.—KAIER'S OPERA HOUSE (J. J. Quirk, mgr.): Lovers' Lane 9 deserved better house. At Valley Forge 10; fair business. The Fatal Wedding (return) 12; S. R. O. Her Marriage Vow 15. Winchester 16. Hunting for Hawkins 17.——HERSKER'S OPERA HOUSE (P. H. Waite, mgr.): Wise, Woman and Song 13; good business.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): Hooligan's Troubles 6 failed to appear. Wilson Theatre co. 12-17. Plays first of week: A Southern Romance, Two Orphans, A Divorce Case, and All the Comforts of Home; large houses. A Hidden Crime 20. The Game Keeper 22. On the Suwanee River 23. When the Bell Tolls 31.

IRWIN.—OPERA HOUSE (H. L. Meerhoff, mgr.): A Millionaire Tramp 9 to large audience. A Hidden Crime 15. An American Gentleman (return) 17. A Desperate Chance 19. Finnigan's Four Hundred 23. Calahan's Coon Hollow 28. Alone in a Great City 30. A Confederate Spy 31. Si Perkins Feb. 6. Stetson's U. T. C. 11. Keene, magician, 13.

UNIONTOWN.—GRAND OPERA HOUSE: Ward and Vokes 9 to S. R. O. A Royal Slave 10; good house. A Mother's Heart 12; fair house. Kelly 15. Nell, the Fireman's Ward (local) 16. A Hidden Crime 17. The Fatal Wedding (return) 22. The Game Keeper 24. A Little Outcast 26. Mildred Holland 27. Gypsy Jack 29. Lost in New York 31.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): Lulu Glaser 9 in Dolly Varden to good attendance. The Katzenjammer Kids 10 to fair business. Amelia Bingham 15 in A Modern Magdalen to S. R. O. Marguerita Sylva 13 in The Strollers to good business. William H. Crane 14 in David Harum. Mildred Holland 19. Thomas Shea 20-24.

SHENANDOAH.—THEATRE (Joseph A. Coughlin, resident mgr.): Finnegan's 400 8; fair business. Why Patsy Left School 9, 10; large audiences. Wise, Woman and Song 12; topheavy house. Her Marriage Vow 13 to fair audience. The Burglar 15. Hunting for Hawkins 16. Huntly-Moore Stock co. 19-21. The Pay Train 22

KITTANNING.—GRAND OPERA HOUSE (C. W. Park, mgr.): Because I Love You 12 to good house. The Game Keeper 14; fair house. The Troubadours 16. A Convict's Stripes 19. East Lynne 21. Stetson's U. T. C. 24.——ITEM: Because I Love You will close at Du Bois 17.

NORRISTOWN.—GRAND OPERA HOUSE (Fred W. Allen, mgr.): The Burglar 10; large audiences. The Dilger Repertoire co. 12-14, presenting The Minister's Son, Easy Money, and The Princess of Patches to fair business. Hunting for Hawkins 15. Her Marriage Vow 17. Irene Myers co. 19-24.

CONNELLSVILLE.—THEATRE (Fred Robbins, mgr.): Hooligan's Troubles 5; co. disbanded at Jeannette. Duffy's Jubilee 6; fair house. Our New Minister 9; packed house. A Mother's Heart 12; fair house. A Desperate Chance 15. Juvenile Minstrels 16, 17. A Hidden Crime 19.

OIL CITY.—NEW OPERA HOUSE (George H. Verbeck, mgr.): A Devil's Lane 12; very light house. Queen of the Highway 13; topheavy house. New York Day by Day 14; fair house. Katzenjammer Kids 15. Mildred Holland 16. Gus Sun's Minstrels 20. Stetson's U. T. C. 21.

PUNXSUTAWNEY.—OPERA HOUSE (A. C. Ehlinger, mgr.): Keystone Dramatic co. 5-10; fair houses. The Game Keeper 12; fair house. Because I Love You 13; fair house. Maude Miller 19. Kelly Kids 21. Keen, magician, 22. Rebecca Warren in East Lynne 23. A Millionaire Tramp 27.

SCOTTDALE.—GEYER'S OPERA HOUSE (A. J. Geyer, mgr.): Duffy's Jubilee 9; small audience. Irving-French co. 12-14 opened with A Runaway Wife to large house. Other plays: An Irishman's Troubles, and O'Moore's Courtship. A Hidden Crime 16. A Desperate Chance 21. Coon Hollow 26.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, mgr.): Wise, Women and Song 8; fair business. A Fight for a Million 9; good house. Stetson's U. T. C. co. 10; good business. Looping the Loop 14. A Trip to the Jungle 16, 17. Cook-Church co. 19-24.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, mgr.): The Great White Diamond 7 to good business. A Royal Slave 10 to large house. In Convict Stripes 16. The Game Keeper 19. Lost in New York 24. On the Suwanee River 26. Keen, magician, 31.

NEW KENSINGTON.—OPERA HOUSE (H. Behm, mgr.): A Millionaire Tramp 8. Irving French co. 5-10; fair business. Ten Nights in a Bar Room 12; small house. The Game Keeper 16. Lost in New York 22.

CLEARFIELD.—NEW OPERA HOUSE (Captain Thomas E. Clark, mgr.): The Game Keeper 8; good house. Sun's Minstrels 13; medium house. Pete Baker 15. Maud Miller 17. Edwards Stock co. 22-24. Erwood Stock co. 29-31.

TITUSVILLE.—OPERA HOUSE (John Gahan, mgr.): The Prisoner of Zenda 7 and Dutchman's Honeymoon 10 canceled. The Katzenjammer Kids 13. Mildred Holland 14. New York Day by Day 15. Elks' Local Benefit 19. Hunting for Hawkins 20.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): The Climbers 9; good business. The Strollers 12; large attendance. Katzenjammer Kids 14. Mildred Holland 17. Gus Sun's Minstrels 22. A Night for Millions 27. Kellar 28.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, mgr.): Maud Muller 10 to good business. Romeo and Juliet 19. An American Gentleman 22. Vaudeville 27. Monte Carlo Girls 30. Bennett-Moulton co. Feb. 2-7. Jesse James 13.

ASHLAND.—GRAND NEW OPERA HOUSE (R. S. Sanders, mgr.): Why Patsy Left School 12; large business. Wise, Woman and Song 16. Winchester 17. Silver Jubilee (local) 23. The Prisoner of Zenda 26.

BRADFORD.—WAGNER OPERA HOUSE (Fred W. Wagner, mgr.): A Kentucky Feud 9; small attendance. Queen of Highway 12; fair house. Mildred Holland 13; large audience. The County Fair 15. Ezra Kendall 21.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Lovers' Lane 8; large audience. The Fatal Wedding 13; large audience. At Valley Forge 15. Hunting for Hawkins 20. Watts's Comedy co. 26-31.

GREENSBURG.—KEAGGY THEATRE (R. G. Cotton, mgr.): Pete Baker in Chris and Lena 8 to good house. Because I Love You 10; large audience. Pittsburg Orchestra 15. Kellar 16. One Night in June 17.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): Peter Baker 14 presented Chris and Lena to good patronage. Because I Love You 17. Keller 22. Francis Wilson 23. Stetson's U. T. C. 31.

LEWISTON.—TEMPLE OPERA HOUSE (H. A. Feliz, mgr.): Where is Cobb 6. Keystone Comic Opera co. 9, 10. Maud Muller 12, all failed to appear. Finnigan's Four Hundred 13 to medium business.

GREENVILLE.—LAIRD OPERA HOUSE (H. W. Holtz, mgr.): The Climbers 12; good business. New York Day by Day 16. Sun's Minstrels 23. David Garuth 27. Blow Jeans 30.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Downer and Hamilton, mgrs.): A Break for Liberty 9 to S. R. O. The Famous Troubadour co. 14. One Night in June 16. The Game Keeper 21.

HARRISBURG.—GRAND OPERA HOUSE (Nathan Appell, mgr.): The Fatal Wedding 6 to good business. A Hidden Crime 10; fair business. Himmelein's Ideals 12-17 opened to good house.

POTTSTOWN.—GRAND OPERA HOUSE (C. M. Vanderslice, mgr.): Wise, Woman and Song 10; large house. Lovers' Lane 12; large audience. The Burglar 14; poor business. Her Marriage Vow 16.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, mgr.): A Hidden Crime 14; crowded house. Drummer Boy of Shiloh 16. A Desperate Chance 22.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): The Burglar 12; good business. Stetson's U. T. C. 21. The Chimes of Normandy (local) Feb. 3, 4.

EASTON.—ABLE OPERA HOUSE (William K. Detweiler, mgr.): Joe Welch in The Peddler 10 to large business. Hunting for Hawkins 12; poor attendance. Winchester 14; fair audience.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenimen, mgr.): The Lights of Gotham 8; poor business. Loraine Hollis in Forget Me Not 9 deserved better patronage.

JEANNETTE.—BYERS THEATRE (Thomas Boyd, mgr.): A Break for Liberty 10; S. R. O. Irving French co. 15-17. Louis Russell in The Middleman 24.

FRANKFORD.—EMPIRE (Dr. W. H. Long, mgr.): For Love and Honor 8-10. James Boys in Missouri 12-14; business good. Stetson's U. T. C. 19-17. Ollie Halford Stock co. 19-24.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): Wilbur Opera co. 12-17 to good houses. Operas first half of week: Said Pasha, Fra Diavolo, Grand Duchess, and Two Vagabonds.

MILTON.—OPERA HOUSE (A. J. Blatz, mgr.): Durno, magician, 12; good house. At Valley Forge 13; good house. The Burglar 17.

BROWNSVILLE.—THREE TOWNS THEATRE (Robert Graham, mgr.): A Desperate Chance 10 to S. R. O. The Game Keeper 22.

RIDGWAY.—OPERA HOUSE (Joseph R. Magisin, mgr.): Mildred Holland in The Lily and the Prince; crowded house. Because I Love You 16.

LOCK HAVEN.—OPERA HOUSE (J. H. Mauchs, mgr.): Gus Sun's Minstrels 8; large audience. Stetson's U. T. C. 9 to S. R. O.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, mgr.): The Great White Diamond 13; good house.

TYRONE.—ACADEMY OF MUSIC (H. K. Hamby, mgr.): Gus Sun's Minstrels 10; large audience. Pete Baker co. 13; small house.

WELLSBORO.—RACHE AUDITORIUM (Dartt and Dartt, mgrs.): Lights of Gotham 10. The Burglar 26.

COLUMBIA.—OPERA HOUSE (James Crowthers, mgr.): The Heart of Chicago 9; good house. The Parker Concert co. 13.

CARLISLE.—OPERA HOUSE (

Whiteside 28. Ole Olson 29. Richards and Pringle's Minstrels 30. The Irish Pawnbrokers Feb. 4.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Sheets, mgr.): King Dodo 6; S. R. O. The Hoyden (return) 12 presented Old Innocence to well filled house. Kelcey and Shannon 13 in Sherlock Holmes, matinee and night, to splendid business. Stuart Robson 14, 15 in The Comedy of Errors and The Henrietta. Vendome Stock co. 16 Ranch Tea 18. Mrs. Le Moyne 17. Jefferson De Angelis 19. Lewis Morrison 20. Stock co. 21, 22. The Belle of New York 23, 24.——GRAND OPERA HOUSE (Geo. T. J. Doyle, mgr.): Doyle Stock co. 5-10 in Fabio drew large houses. Blue Jeans 12-17 in the bill and standing room is the rule at each performance.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, mgr.): King Dodo 6, 7; capacity. Alice of Old Vincennes 8 did well. The Gay Lord Quex 9, 10; fair houses. Stuart Robson 12, 13 in The Comedy of Errors and The Henrietta enjoyed excellent business. Sherlock Holmes 14. Mrs. Le Moyne 15. Lewis Morrison 17. The Belle of New York 20, 21.——GRAND OPERA HOUSE (A. B. Morrison, mgr.): Hopkins Stock co. 12-17; excellent business. The Prodigal Daughter 18.——AUDITORIUM (Benjamin M. Stainbeck, mgr.): The Flints 29-31.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): Peyton Sisters' co. 5-10; business good. Plays: Utah, Dora, Queen's Evidence, A Hustler and Sunny and Flirtation. Gannon and Pollock Stock co. 12-17 (except 16). Stewart Robson 18. Pearl Land Stock co. 19-24 cancelled. John Drew 22. Aubrey 26. Leon Herrman 27. The Prince of Tatters Feb. 2. Creatore Band 4.

PARIS.—CRETE OPERA HOUSE (W. A. Finney, mgr.): Harry Holman Comedy co. 5, 6 in Maid Maller and American Cousins deserved better patronage. Lincoln J. Carter's Eleventh Hour 10; usual Saturday night audience. National Stock co. 12-17. Wormwood 19. The Other Fellow 22. Wilbur-Korwin Opera co. 26.

JACKSON.—HARLOWE THEATRE (Woerner and Tuchfeldt, mgrs.): Sam T. Jack's Burlesquers 5 to topheavy house. Alice of Old Vincennes 7 to S. R. O. The Hoosier Girl 9 to small business. The Eleventh Hour 12. K. of P. (local) 13. Mrs. Le Moyne 14. Lewis Morrison's Faust 19. Wormwood 21. The Belle of New York 23.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, mgr.): Vendome Stock co., of Nashville, supported by Walter Edwards and Jessie Bartelle, 14 in Camille to capacity. Quinlan and Wall's Minstrels 16. A Thoroughbred Tramp 20. Vendome Stock co. Feb. 2 in Ranch 10. When We Were Twenty-one 6.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, mgr.): Gannon-Pollock co. 5-10; good business. Plays: On the Verge of Ruin, A Stage Struck Girl, Down on the Farm, Harry Tracy, the Outlaw, The James Boys and The Sleeping City. Payton Sisters' Stock co. 12-17 cancelled. John Drew 22. Audrey 26.

MURFREESBORO.—CITIZENS' THEATRE (Avant, Fox and Lytle, mgrs.): Old 81 Stubblins 12. Vendome Stock co. 19.

FAYETTEVILLE.—CITIZENS' OPERA HOUSE (J. H. Robertson, mgr.): Lewis Morrison in Faust 21. Vendome Stock co. 27.

COLUMBIA.—GRAND OPERA HOUSE (Addy Wilkins, mgr.): Vendome Stock co. in Camille to pleased large audience. The Murphy 13; large audience. Old 81 Stubblins 17. Vendome Stock co. 20.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weil, mgr.): Thomas Jefferson in Rip Van Winkle 7 to light attendance. West's Minstrels 8; fair attendance. Rose Coghlan in The Second Mrs. Tanqueray and Peaceful Valley 9, 10; light attendance. Rudolph and Adolph 11; good attendance. When We Were Twenty-one 12. Anna Held 14, 15. Floradora 16. Other People's Money 22. David Harum 26. Leonard Lane 27. Alice of Old Vincennes 28. Pennsylvania 29. Shepherd Kadmon 30.——EMPIRE OPERA HOUSE (H. A. Brady, mgr.): Ashley-Rush co., fourth week of engagement, in The Prodigal Daughter to light attendance; closy 21.——ITEM: The Gaiety (Hardy Street Casino) 4-9 drew heavily, evening light; attendance at theatres.

HOUSTON.—SWEENEY AND COOMB'S OPERA HOUSE (R. Bergman, mgr.): Lewis Morrison in Faust 7; large audience. Hello, Bill 6; poor house. Rose Coghlan in The Second Mrs. Tanqueray 7; fair business. When We Were Twenty-one 8; large house. Thelma 9; fair house. West's Minstrels 10; excellent business. Thomas Jefferson 12. Anna Held 13. Mason and Mason 15.

GALVESTON.—GRAND OPERA HOUSE (M. C. Michael, mgr.): Rose Coghlan in The Second Mrs. Tanqueray 5; poor house. Lewis Morrison 6 in Faust; good business. Hello, Bill 7; fair audience. Thelma 8. When We Were Twenty-one 9; good attendance. Thomas Jefferson in Rip Van Winkle 10; good business. West's Minstrels 11; good houses. Anna Held 12. Mason and Mason 16.

DALLAS.—THEATRE (George Auy, mgr.): W. H. West Minstrels 5; drew well. Finnigan's Ball 6 to a topheavy house. The White Slave 7. Black Patti Troubadours 8; full colored house. Hello, Bill 9; good audience. Rudolph and Adolph 10. When We Were Twenty-one 12. Alice of Old Vincennes 16. Rose Coghlan 17.

MCKINNEY.—OPERA HOUSE (H. W. Warden, mgr.): Sentenelli Dec. 25-27; very light business. M. B. Curtis 30 failed to appear. Curtis Comedy co. 5-10 failed to appear. Finnigan's Ball 7; full house. When We Were Twenty-one 20. Who, What, When Minstrels 22. A Wise Woman 24. The Mystic Tie 30.

DENISON.—OPERA HOUSE (H. L. Spottsts, mgr.): The Beggar Prince 6; small business. Finnigan's Ball 8; heavy receipts. Hello, Bill 12. Black Patti Troubadours 13. David Harum 15. When We Were Twenty-one 19. Rose Coghlan 22. Haviian Minstrels 24. At Valley Forge 26.

PARIS.—PETTERSON THEATRE (W. R. Knight, mgr.): Nevada Dec. 20 to small houses. William H. West's Minstrels 2 to good business. Bantzenill, hypnotist, 5-7. The White Slave 9; light business. Finnigan's Ball 12. David Harum 13. Black Patti Troubadours 16.

PITTSBURG.—OPERA HOUSE (Hans and Goldberg, mgrs.): Brennan-Sale co. 5; fair business. Black Patti Troubadours 6; good business. Hans Hanson 8; good business. Ewing Taylor co. 15-17. Curtis Comedy co. Feb. 2-7.

BEAUMONT.—KYLE THEATRE (R. M. Wiess, mgr.): Rose Coghlan 6; large house. Lewis Morrison in Faust 8 pleased. Thelma 10; large house. West's Minstrels 12. Thomas Jefferson in Rip Van Winkle 13. Rudolph and Adolph 17.

LONGVIEW.—OPERA HOUSE (J. T. Smith, mgr.): Hans Hanson 9. A Runaway Match 14 failed to appear. Samuel of Posen's Brother 21. At Valley Forge Feb. 2. Hunting for Hawkins 9. Two Married Women 18.

VICTORIA.—HANSCHILD'S OPERA HOUSE (Gus H. Peters, mgr.): When We Were Twenty-one 6 to very large audience. Rose Coghlan 8 to large house. A Wise Member 15. M. B. Curtis 16. Deckman Stock co. 22. Brennan-Sale co. 23.

TEXARKANA.—HARDIN OPERA HOUSE (James M. Drake, mgr.): Olympia Opera co. 7 pleased fair business. The White Slave 10; good house. Gertrude Coghlan 13. West's Minstrels 14. The Belle of New York 16.

CALVERT.—OPERA HOUSE (J. P. Casimir, mgr.): A Wise Member 6; good performance; crowded house. Who, What, When Minstrels 7; large and well pleased audience.

WAXAHACHIE.—OPERA HOUSE (J. M. Cumby, mgr.): The Man from Mexico Dec. 29; good business. The White Slave 6; large business. Brennan-Sale co. 10.

MARSHALL.—OPERA HOUSE (Livingston and Dahmer, mgrs.): A Wise Woman 8; good business. Olympia Opera co. 12. Black Patti Troubadours 16. Finnegan Ball 17.

BRYAN.—GRAND OPERA HOUSE (John B. Mike, mgr.): Thelma 5; poor house. A Wise Member 7 pleased audience. Who, What, When Minstrels; good house. Brennan-Sale co. 15.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): William H. West's Minstrels 6; good house. The White Slave 8 to fair houses. Black Patti Troubadours 9 to full houses.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, mgr.): Thomas Jefferson in Rip Van Winkle 9 to crowded house. David Harum 24. Finnigen's Ball 26. Gertrude Coghlan 29. Pennsylvania 30.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Thomas Jefferson in Rip Van Winkle 10 to large audience. West's Minstrels 10; large crowd.

GAINESVILLE.—BROWN'S OPERA HOUSE (George V. Brown, mgr.): Finnigan's Ball 5 to fair business. The Beggar Prince 8; fair business. Black Patti Troubadours 16; good business.

ABILENE.—LYCEUM THEATRE (W. Saunderson, mgr.): James McAlpine in Hans Hanson 13. Olympia Opera co. 15. Noble Dramatic co. 19-25. Davy Crockett 27.

CLARKSVILLE.—TRILLING OPERA HOUSE (C. O. Gaines, mgr.): Finnigan's Ball 11; fair house. Black Patti Troubadours 15. Hello, Bill 16.

EL PASO.—MYARS OPERA HOUSE (W. A. Rogers, mgr.): Rudolph and Adolph 9 to packed house. Olympia Opera co. 19.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): Brennan-Sale co. 6. Black Patti Troubadours 7; good business.

SHERMAN.—OPERA HOUSE (L. Sermon, mgr.): The Beggar Prince 7 to light business. A Wise Woman 10; good business.

CLEBURNE.—BROWN'S OPERA HOUSE (John C. Brown, mgr.): Thomas Jefferson in Rip Van Winkle 5; large audience.

TYLER.—GRAND OPERA HOUSE (A. Hicks, mgr.): Black Patti Troubadours 6; good house. David Harum 18.

BONHAM.—OPERA HOUSE (V. Stoner, mgr.): Hans Hanson; S. R. O. well pleased. Murray and Mack in Finnigan's Ball 9; good house.

TERRELL.—NEW OPERA HOUSE (E. L. Day, Jr., mgr.): Brennan-Sale co. 7; small crowd. A Wise Woman 6; good house.

BELTON.—GRAND OPERA HOUSE (A. J. Reeves, mgr.): Dark.

BELLOWS FALLS.—OPERA HOUSE: Dark.

UTAH.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): Richard Carvel 5; good business. Whose Baby Are You 12. Weary Willie Walker 14. The Irish Pawnbrokers 22. Robert Downing 28. A Runaway Match 29.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, mgr.): Charles D. Herman and the Wards co. in The Lion's Mouth and Othello 5, 6 to large houses. Curtailed 7; full house. Wards and James in Francesca Da Rimini 9 to large house.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): Vogel's Minstrels 10 to large business. Miss New York, Jr., 14; crowded house. Beyond Pardon 17. King's Dramatic co. 20-25. Bonnie Briar Bush Feb. 9. Hearts of Oak 11. Quinlan and Wall's Minstrels 17.

BARRE.—OPERA HOUSE (W. W. Lamdin, mgr.): Miss New York, Jr., 12; fair business. Beyond Pardon 16. Howe's Moving Pictures 27. Rockwell Dramatic co. Feb. 2-7. Hearts of Oak 10. Her Marriage Vow 23.

BENNINGTON.—OPERA HOUSE (Goldsmith and Reed, mgrs.): Andrew Mack 20.——LIBRARY HALL (Charles Kimball, mgr.): Gorman and Ford co. 5-10; fair business.

RUTLAND.—OPERA HOUSE (A. W. Higgins, mgr.): Miss New York, Jr., 15; fair house. A Royal Slave 20.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Miss New York, Jr., 13 to small house. Beyond Pardon 23.

FAIR HAVEN.—FOWELL OPERA HOUSE (John Fowell, mgr.): The Blind Girl 19.

SPRINGFIELD.—OPERA HOUSE (George H. Brice, mgr.): Dark.

WOODSTOCK.—MUSIC HALL: Woodstock House Minstrels 9; good house. Royal Comic Opera co. 23-24.

BRATTLEBORO.—AUDITORIUM (George H. Fox, mgr.): Vogel's Minstrels 8 entertained full house.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (A. S. Dunberry, mgr.): 6th Skinner 14 in Lazarre; business very good. Kathryn Kidder, An Eye for an Eye 15. The Village Postmaster 16. John Drew 19. The Mummy and the Humming Bird 19. Audrey 20.——THE GRANBY (Otto Wells, mgr.): For the week of 12-17 Fiesso and a very good vaudeville bill; business, as usual, very good. For the week of 19-24 Rose and Fenton's Vaudeville Show.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, mgr.): A Jolly American Tramp 7; poor house. Otis Skinner in Lazarre 12 to S. R. O. Audrey 21. Robert Downing in Cardinal Richelieu 26, 27. Al. Wilson 28.——BIJOU THEATRE (John Wells, mgr.): Bijou Comedy co. in A Contented Woman 5-10 to S. R. O. Peck and His Mother-in-Law 12-17; capacity houses. Phroso 19-24.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, mgr.): Crustow's Band 7; small house. Two Merry Tramps 12 failed to appear. Harris Parkinson Stock co. 26-31, except 28. W. H. Crane 28.

WINCHESTER.—THE AUDITORIUM (Fred H. Hable, mgr.): Maude Muller 5; fair business. Lights of Gotham 13 cancelled. Romeo and Juliet 15. Winchester 21. Inter-Ocean Comedy co. 22-24. Heart of Chicago 27. A Merry Chase 30.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, mgr.): Kathryn Kidder in An Eye for an Eye 7; small house. V. V. V. Dramatic Club of University of Virginia 12. Bijou Musical Comedy co. 20. Audrey 22. Arizona 23. Sweet Clover 27.

SUFFOLK.—CITY HALL THEATRE (Sloan and Jones, mgrs.): A Country Kid 9; fair business. The Poor Mr. Rich 30. Harris-Parkinson Stock co. 19-24 cancelled.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, mgr.): A Jolly American Tramp 8; good house. Katharan Kidder 13; fair house. Inter-Ocean Comedy co. 19-21.

NEWPORT NEWS.—ACADEMY OF MUSIC (Corbin Shield, mgr.): A Country Kid 10 to large audience. Katherine Kidder 17. Audrey 19. When Knighthood Was in Flower 20.

ROANOKE.—ACADEMY OF MUSIC (Allen Jenkins, local mgr.): Katheryn Kidder in An Eye for an Eye 12; large house. John Drew 21. Eleanor Robson 23.

HARRISONBURG.—ASSEMBLY HALL (W. A. Braithwaite and Co., mgrs.): Calhane, Chase and Weston's Minstrels Dec. 29 failed to appear.

DANVILLE.—ACADEMY OF MUSIC (O. A. Neal, mgr.): Harris Parkinson co. 12-17. Arizona 29.

WASHINGTON.

WALLA WALLA.—NEW WALLA WALLA THEATRE (C. F. Van De Water, mgr.): Shore Acres 6 to S. R. O. The Irish Pawnbrokers 7 to full house. Florence Roberts in Zaza 10 to largest house of season. Pickings from Puck 13. Minstrels (local) 15. Weary Willie Walker 22. Mrs. Bruce 29.——ITEM: The New Walla Walla Theatre has been leased by Messrs. Hollig and Cort, to take effect Sept. 1. This will place this house on the Northwest circuit.

EVERETT.—THEATRE (R. A. Grant, mgr.): The Princess Chic Dec. 30; performance excellent; fair house.——ITEM: Owing to strike of stage hands 31 the theatre and also Central Opera House, have been closed for an indefinite period. A settlement is looked for, as trouble arises from scale of wages. All immediate dates canceled.

WHATCOM.—BECK'S THEATRE (A. B. Jewett, mgr.): The Princess Chic 3; full house. Pickings from Puck 7; business fair. The Bostonians 9. Captain Jinks 14.——BELLINGHAM OPERA HOUSE (J. H. Stenger, mgr.): Georgia Harper co. in Camille 4; business fair.

TACOMA.—THEATRE (Cal Heilig, mgr.): Florence Roberts 4-7 in Zaza, Magda, and The Unwelcome Mrs. Hatch; successful engagement. Captain Jinks of the Horse Marines 8 to fair attendance.——LYCEUM (Dean B. Worley, mgr.): Pickings from Puck 4-6; good houses. Return 11.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): The Gladiator 5, 6; fair business. The Devil's Auction 9, 10; large attendance.——AUDITORIUM (Harry C. Hayward, mgr.): Dark 5-10.

COLFAX.—RIDGEWAY THEATRE (Lennox and Larkin, mgrs.): The Irish Pawnbrokers 8 to good business. Florence Roberts in Zaza 12. The Tyranny of Tears 24. Lord Strathmore Feb. 4.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. B. Franzheim, mgr.): Keller 9; good business. The Cowboy and the Lady 10; fair business. When Ruben Comes to Town 14; fair business. Otis Skinner 17. Chinese Honeymoon 19. Grace George 24.——GRAND OPERA HOUSE (Charles A. Feinler, mgr.): One Night in June 6-10; light business. King Dramatic co. 12-17; large business, presenting The Cherry Pickers, A Ward of France, Blue Jeans, and A Guilty Mother. New York Day by Day 19-21. Just Struck Town 22-24.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (R. A. Farland, mgr.): Old Arkansaw 13; business good. When Knighthood Was in Flower 14. The Chaperons 15; both to immense business. Brown's in Town 20. The Fatal Wedding 28. The Game Keeper 29. The Heart of Chicago 30. A Desperate Chance Feb. 3. The Belle of New York 4. Maud Muller 7.

MORGANTOWN.—SWISHER'S THEATRE (H. L. Swisher, mgr.): Conroy and Mack 5-10 to S. R. O. each night. Old Arkansaw 12 to large house. Guy Brothers' Minstrels 13 to crowded house. A Mother's Heart 14. A Hidden Crime 22. A Desperate Chance 23. Mildred Holland in The Lilly and the Prince 28. On the Suwanee River 30. A Trip to the Jungles 31.

NEW MARTINSVILLE.—GRAND OPERA HOUSE (C. J. Kidwell, mgr.): Wormwood 9 to poor business. One Night in June 12; large audience. Old Arkansaw 14 to good business. Coon Hollow 16. A Desperate Chance 28.——ITEM: The One Night in June co. changed hands here, being purchased by a Mr. Laythrop.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): When Knighthood Was in Flower 12; S. R. O. The Missouri Girl 13; good business. Otis Skinner in Lazarre 15. Brown's in Town 19. In Old Arkansas 21. Human Hearts 29. Jere Grady Feb. 2. Three Belles of New York 3.

PARKERSBURG.—CAMDEN THEATRE (Epstein Brothers, mgrs.): The Cowboy and the Lady 7; good audience. Keller 12. The Conqueror 16.——AUDITORIUM THEATRE (W. E. Emery, mgr.): The Missouri Girl 7; very small house. Hansell-Delmar co. 9, 10; packed house. Otis Skinner in Lazarre 16.

HUNTINGTON.—THEATRE (Joseph R. Gaskill, mgr.): When Knighthood Was in Flower 10 to capacity house. The Missouri Girl 12 to small house. Rudolph Felix 14 cancelled. Rudolph's Troubles 17 cancelled. A Knight for Liberty 20. Grace Cook 24. Old Arkansaw 26. Morrison's Faust 27. Human Hearts 31.

GRAFTON.—BRINKMANN OPERA HOUSE (Charles Brinkmann, mgr.): Old Arkansaw 6; co. fair. Conroy and Mack's Comedians 12-17; S. R. O. Plays: first half of week: In Dixie Land, Runaway of New York, and A Daughter of Cuba. The Fatal Wedding (return) 24. Winchester 28.

KENOVA.—NEW KENOVA THEATRE (Jack Hoeffer, mgr.): Opened Dec. 26 with Walker Whiteside in Hamlet to capacity. Barbara Frietchie 29; good house. Hearts of Oak 5; good house. Man to Man 12; good house. Jane Jones 13. Bell Hyr 24. Adelaide Thurston 26. King Dodo Feb. 2.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): My Island Prince 30; small house. Shenville's Minors and Juliet 31; S. R. O. Guy Brothers' Minstrels 21. A Trip to the Jungles 22. Where to Cobb 23. Heart of Chicago 28. A Merry Chase 31.

ST. MARYS.—AUDITORIUM (Will A. Miller, mgr.): The Missouri Girl 5 to good business. Wormwood 6 to small house. When the Bell Tolls 12 to light business. Old Arkansaw 16. Chicago Stock co. 19-24.

BLUEFIELD.—ELKS' OPERA HOUSE (A. H. Land, mgr.): A Jolly American Tramp 8; fair business. Kathryn Kidder in An Eye for An Eye 10; S. R. O.

WESTON.—CAMDEN OPERA HOUSE (George V. Fowler, mgr.): Old Arkansaw 8; good business. Guy Brothers' Minstrels 10; good business. Two Married Men 12; business good. A Mother's Heart 15.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): A Desperate Chance 13; S. R. O. Just Struck Town 21 cancelled. Ullis Abrahams co. 23-24. The Middleman 26. Gus Sun's Minstrels 29.

SISTERSVILLE.—AUDITORIUM THEATRE (A. R. Doyle, mgr.): One Night in June 13 (return) to fair house. For Her Children's Sake 15.

WEST UNION.—SMITH'S OPERA HOUSE (H. P. Smith, mgr.): The Country Kid 16.

WISCONSIN.

APPLETON.—THEATRE (Jack Hoeffer, mgr.): Gaskell Stock co. 5-11 opened to S. R. O. and played to good business all week. Plays: My Lady Nell, City of New York, Through the Breakers, Dr. Jekyll and Mr. Hyde and Woman Against Woman. Foxy Grandpa 14. Floradora 17. A Turkish Tragedy 20. Joe Jefferson 21. Foxy Quiller 24. The Evil Eye (return) 25. Hilda Thomas 26. Kate Clayton 28. Adelaide Thurston 30.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Barbara Frietchie 1; packed house. The Merry Widows 2, 3 to fair business. The Prisoner of Zenda 5; large house. Was She to Blame ? to small house. The Eleventh Hour 9; good house. Man to Man 14. The Moonshiner's Daughter 16. King's Band 17. Foxy Grandpa 20. The Rivals 22. A Reader Daisy 27. Down Mobile 29. Pudd'nhead Wilson 31.

FOND DU LAC.—CRESCENT OPERA HOUSE (F. R. Haber, mgr.): Adelph Phillips in New York in Wort and Bild 3 pleased fair house. The Jeffersons in The Rivals 10; good house. Man to Man 12. Foxy Grandpa 14. Foxy Quiller Opera co. 22. The Fisherman's Daughter 24. Adelaide Thurston 31. Joseph Murphy Feb. 3. King Dodo 6.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Pelber, mgr.): Barbara Frietchie 5; good patronage and co. Floradora 6 drew largely. Hearts of Oak 10 drew fairly. A Bunch of Keys 11; good patronage. Daniel Sully 12. Foxy Grandpa 13. The Rivals 21. Illumination Stock co. 26-31.

BARABOO.—GRAND OPERA HOUSE (F. R. Shults, mgr.): Davidson Stock co. 5-11 in The Great Diamond Robbery, Strange Adventures of Miss Brown, Jim the Penman, Hunting, Under Two Flags, Possum Ridge and Fanchon the Cricket to good houses. The Man in the Iron Mask 13.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, mgr.): The Jeffersons in The Rivals 6 pleased fair house. Floradora 9; good business. The Liberty Belles 15. Foxy Quiller 20. The Storks 22. Kate Clayton 28. King Dodo 29.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): The Man in the Iron Mask 9; very poor business. Suburban 12; large audience. Daniel Sully 14. The Heart of Maryland 17. Adelaide Thurston 19. San Toy 24. The Rivals 28.

GREEN BAY.—THEATRE (John E. Arthur, mgr.): Marks Brothers 4-6. Lost River 8. Joe Jefferson, Jr., in The Rivals 12. Foxy Grandpa 13. Floradora 16. The Liberty Belles 17. Moonshiner's Daughter 18. Foxy Quiller 23.

ASHLAND.—GRAND OPERA HOUSE (W. T. Spencer, mgr.): Jesse James the Bandit King 5 to fair house. Kilties' Band 10; full house. Dan Sully 13. Gaskell Stock co. 19-24. Adelaide Thurston 28.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): The Man in the Iron Mask 14. The Peddler's Claim 19. Ellery's Band 21. Sterling Opera and Concert co. 22. Down Mobile 28.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Dan Sully in The Old Mill Stream 13; fair audience. A Soldier of Fortune 15 to full house. Foxy Grandpa 17. Foxy Quiller 21.

OSHKOSH.—GRAND OPERA HOUSE (J. R. Williams, mgr.): The Rivals 9; good house. Floradora 10; house crowded. Man to Man 11 to crowded house. The Suburban 13. The Liberty Belles 16.

STEVENS POINT.—NEW GRAND OPERA HOUSE (William Moll, mgr.): Pudd'nhead Wilson 20. William W. and Joseph Jefferson, Jr., in The Rivals 23. A Royal Prisoner Feb. 4.

WATERTOWN.—TURNER OPERA HOUSE (E. W. Neuman, mgr.): The Prisoner of Zenda 11; fair house. The Rivals 23. King Dodo Feb. 1. Adelaide Thurston 2.

LA CROSSE.—THEATRE (J. Straa, mgr.): Alphose and Gaston 10; light house. Blanche Walsh in The Daughter of Hamilcar 12; good business.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Joseph Jefferson, Jr., in The Rivals 6 to full house. The Eleventh Hour 11 to full house.

NEILLSVILLE.—GRAND OPERA HOUSE (J. W. Hommel, mgr.): Earl Doty co. 10 to good business.

WAUSAU.—GRAND OPERA HOUSE (C. S. Cone, mgr.): Hearts of Oak 9; good house.

WYOMING.

LARAMIE.—NEW GRAND (William Marquardt, mgr.): Weary Willie Walker 8; good business.——OPERA HOUSE (H. E. Root, mgr.): Weidmann co. 12-18. Fiddle-Dee-Dee 23, 24 canceled. The Irish Pawnbrokers 26.

RAWLINS.—OPERA HOUSE (Louis Schalk, mgr.): Weary Willie Walker 9; fair house. Murray and Mack 26.

CHEYENNE.—TURNER HALL (Paul Bailey, mgr.): Orpheum Show 29.

CANADA.

VANCOUVER, B. C.—OPERA HOUSE (R. R. Ricketts, mgr.): At Sandy Bottom 1; poor business. The Princess Chic 2; enthusiastically received. The Bostonians in Robin Hood 7. Maid Marian 8; large houses. Captain Jinks 10. Harry Beresford 15. The Tyranny of Tears 16. A Devil's Auction 17.——THEATRE ROYAL (W. H. Lucas, mgr.): Great Eastern Vaudeville co. 5, 6 to good business.——ELECTRIC THEATRE: Little Red Riding Hood 1-3. The Eruption of Mount Pelee 5. A Story of Christmas 6.——EAST END THEATRE (L. Beck, mgr.): The Man in Black 2. The Burglar 3. Moods and Tenses 5 all to large business.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (George Stacey, mgr.): Casto 12. An American Hustler 23. The Wizard of the Nile 27. Quinlan and Wall's Minstrels 30.——NEW DUNCOMBE OPERA HOUSE (George Stacey, mgr.): Marks Brothers 5-10 opened with The Mormon's Daughter to good house. Other plays: The Parson's Nephew, An Exile of Erin, East Lynne, Under Two Flags, Paradise Regained, and Fanny Brogan's Promotion; business good throughout week.——ITEM: The Great Ruby co., that appeared here recently, disbanded at Ottawa 3.

VICTORIA, B. C.—VICTORIA THEATRE (Robert Jamieson, mgr.): At Sandy Bottom Dec. 29; fair house and performance. The Telephone Girl 30; mediocre performance to fair business. The Princess Chic 31; full houses; excellent performances. The Bostonians 5, 6 in Robin Hood and Maid Marion; good houses. Captain Jinks 9 to small house. The Wrong Mr. Wright 13.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Chase Lester co. 6-10 in Stricken Blind, A Man of Mystery, On the Chesapeake, Monte Cristo, Cinderella, and The Harvest Moon. Walter Whiteside 13-15. Lord Strathmore 16, 17. The Bostonians 20, 21. Devil's Island 22-28. Daniel Sully 29, 30. Captain Jinks 30, 31.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): McCutcheon and Ellis Stock co. 6-10, presented The Spider's Web and The Mysterious Mr. Bugle, and The Colleen Bawn 12-14 to good business. The Gilded Fool 15-17. The Octoroon and The Private Secretary are the bill 19-24, except 23. Madame Albani Concert co. 23.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): Casto 10; good business; excellent co. Marks Brothers' No. 1 co. 12-17 opened in The Mormon's Daughter to good business. An American Hustler 22. Grau Opera co. 26. William Owen 29.

GUELPH, ONT.—ROYAL OPERA HOUSE (G. L. Higgins, mgr.): Casto 7; well put on to fair business. Searchlights of a Great City 9; topheavy house. The Bonnie Briar Bush 15. An American Hustler 23. Local Opera 29, 30. Jules Grau Opera co. Feb. 2.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): Casto 9; fair house. J. H. Stoddart in The Bonnie Briar Bush 13; packed house. The Two Schools 19. El Capitan 23. William Owen Feb. 4. The Burgomaster 10.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): Dark.——GRAND OPERA HOUSE (R. J. Birdwhistle, local rep.): For Her Children's Sake 12-14; crowded houses. Dainty Paree Burlesquers 15-17.

LONDON, ONT.—GRAND OPERA HOUSE (A. H. O'Neil, mgr.): J. H. Stoddart in The Bonnie Brier Bush 12; full house. Scottish Concert (local) 15. The Two Schools 20. An American Hustler 24.——LONDON OPERA HOUSE (Alex Harvey, mgr.): Dark.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, mgr.): Pan-American Electrical Carnival 9, 10; fair houses. Jessie Niven Macfachlan 20. Alf Roberts Concert 27.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hutcheroft, booking agents): Casto 14; small audience. An American Hustler 21.

QUEBEC, QUE.—JACQUES' CARTIER HALL (L. Bertin, mgr.): Lilian Tucker co. 5-10 in The Two Orphans; same co. in Dad's Girl 12-17.

BARRIE, ONT.—GRAND OPERA HOUSE (John Powell, mgr.): Collingwood Minstrels 6 to fair business.

BERLIN, ONT.—OPERA HOUSE (C. E. Meyer, mgr.): Casto 8; good house.

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GOSSIP OF THE TOWN.

A fire that might have resulted in serious damage was narrowly averted in the Grand Opera House, Kansas City, recently, by a negro who went in the building and who discovered the flames when they became unmanageable.

Effie Ellsler and Effie Bensley, two of the most popular members of the Comédie Française in Paris, have resigned from the organization because they have not been allowed to take the part of Zoë Avelaine.

Edward Terry, the popular English actor, sailed from London recently for Cape Town, where he will play a six weeks' season at the Good Hope Theatre.

Florence Lester, a recent graduate of Radcliffe College, has become a member of Kyrle Bellew's company in A Gentleman of France. At college Miss Lester distinguished herself in languages, being particularly apt in Spanish and ancient forms. In A Gentleman of France she plays the role of a page.

London playgoers are awaiting with considerable curiosity the promised production by Beerbohm Tree of Alfred Austin's play, Flodden Field. It is the maiden effort of the poet laureate as a dramatist, and is a three-act tragedy, in blank verse. The hero is James the Fourth of Scotland, a most popular monarch, who was not only a soldier but a patron of literature and the arts. The play will be presented at His Majesty's Theatre after the coming production of Michael Morton's translation of Resurrection.

The Lesdale Theatre company, booked at Pierre, S. D., Jan. 12-24, and Aberdeen, S. D., Jan. 26, for a week, is playing A Human Wolf (said to be Peggy Parry), The Sunset of a Woman's Life (said to be My Partner), Woman or Vampire (said to be Woman Against Woman), Cast Adrift (said to be Hazel Kirke), A Black Demon (said to be Wages of Sin), and other plays.

During a recent performance of Broadhurst's Bosom I Love You So at Tyrone, Pa., the son of the chief of police of that city, who was sitting on the bridge between the fly galleries, fell to the stage, a distance of 30 feet, receiving injuries from which he died the following morning.

Estelle Wentworth, formerly of the Dolly Varden company, has, it is said, received an offer from a European manager to originate the prima donna roles of his company. If satisfactory arrangements are made Miss Wentworth will sail for London about April 1, to fill a five years' contract.

Adelaide Parker is now press agent for Ray Comstock's Seminary Girls.

Grace George will appear in Pretty Peggy at Lancaster, Pa., on Jan. 22, under the auspices of the Lancaster Press Club. She presented the play in Lancaster early in the season with great success. Her tour in Pretty Peggy has been, from the start up to the present time, very successful indeed.

Charles Wells, business-manager of The Darkest Hour company, had his watch stolen from the theatre in Parkersburg, W. Va.

Frank L. Perley announces that the plans have practically been completed to present The Chaperone company next Autumn in a new musical comedy, The Sleepy King, by George V. Hobart.

Albert Parr, late of the Dolly Varden company, is negotiating with Daniel V. Arthur to play the lead for Marie Cahill in Nancy Brown, which will be presented at the Bijou Theatre in February.

Susana Halpern, who has been appearing as Roxy in Pudd'nhead Wilson, has been meeting with much success during the western tour of that piece.

Estella X. Welk, soubrette of the A Fight for Millions company, was recently tendered a reception and supper in Brooklyn, at which three hundred guests were present.

Wallace R. Cutter and J. W. Williams, who have been organizing the Cutter-Williams Stock company, expect to open May 30 at Champaign, Ill.

The estate of the late Bret Harte was administered in London recently. The total value of the estate is placed at less than $2,000.

A new melodrama, entitled A Race for Honor, is in preparation for a road tour next season by Sullivan, Harris and Woods.

The people of Northfield, Minn., refused recently to allow the Jesse James company to appear in that city and the manager, it is said, has just recovered a verdict of $250 against the city.

Mittenthal Brothers will soon produce two new melodramas, Where the Mississippi Flows and Alone in the World, the latter by Hal Reed.

Charles B. and Thomas Jefferson are preparing to revive The Shadows of a Great City next season.

Grace Freeman, now singing the leading part in A Country Girl, has been engaged for the prima donna role in a new musical comedy, to be produced in New York next season.

Joseph Jefferson will begin his regular Spring tour, in his old repertoire of comedies, on April 13.

Thomas Jefferson has purchased a hunting preserve in Maine, where he intends to spend his Summer vacations in the future.

Edith Merliess, who is playing Liza in The Christian company which is touring the South, recently underwent a serious surgical operation, but in spite of this she has continued to appear at every performance.

Hermoine Hazleton Hudson and William Lawrence, of the Kirke La Shelle Comic Opera company, now playing Princess Chic, were recently married at Portland, Ore.

In obedience to the wishes of her husband, Mrs. Montagu Ward, known to stage folk as Fanny Batcholder, has decided to abandon the stage, to which she recently announced her intention of returning.

Lowe's Madison Square Theatre company is said to be playing In Old Kentucky under the title of A Southern Rose; A Man of Mystery under title of A Double Life; Golden Giant under title of Idaho, and The Inside Track under title of Bound to Win.

The matinees of The Little Princess at the Criterion now begin at 2 o'clock instead of 2. This arrangement was made so that school children may reach the theatre before the opening of the play.

The Graves-Morton Comic Opera company have secured the park at Phœnix, Ariz., and will play there during the coming Summer.

Miss Mable Taliaferro will appear in two New York productions simultaneously beginning with next week. She will play in The Little Princess at the Criterion afternoons and with Louis Mann at the Princess Theatre evenings and Saturday matinees. Miss Taliaferro's role in The Consul will be played at the Thursday matinee by Anna Vialaire, last seen in New York in Mrs. Fiske's production of Tess of the Durbervilles.

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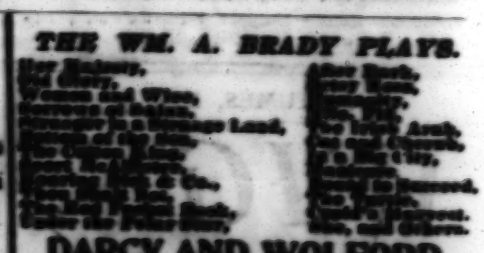

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